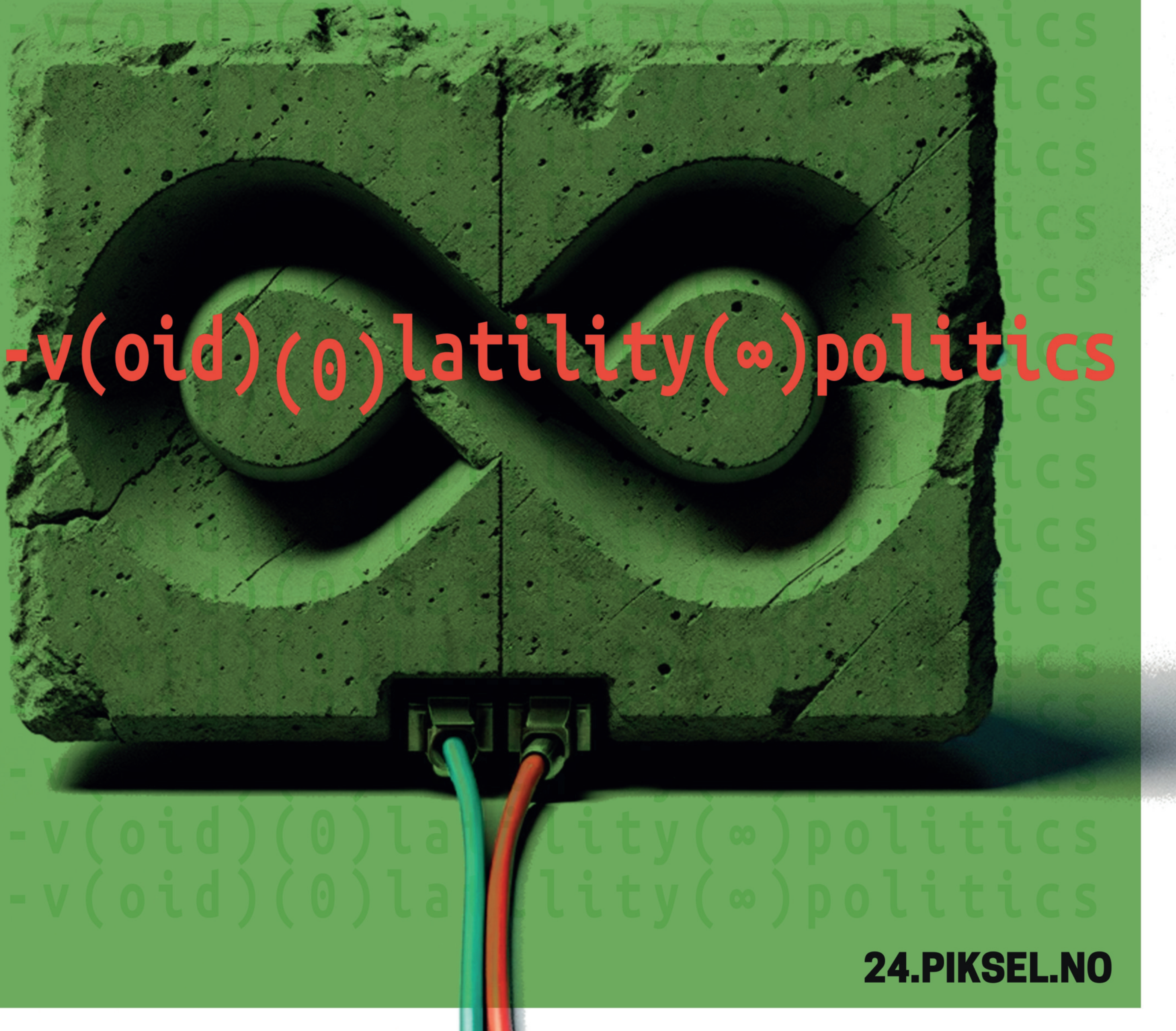
PIKSEL **21** **24** **NOV**

FESTIVAL FOR
KUNST OG FRI
TEKNOLOGI

Geo-v(oid)(0)latility(∞)politics



24.PIKSEL.NO

Piksel Team

Director/curator: Gisle Frøysland
Co- curator: Maite Cajaraville
Producer: Anders Elsrud Hultgreen
Design: Jenny Pickett (AP033)
Technical producer: Liu Huzz
Technicians: Thor Arne Bruaas Hopland
Photographer: Martin E. Koch
Streaming/Camera: Ørjan Liland
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Geo-v(oid)(0)latility(∞)politics

PIKSEL24 Geo-v(oid)(0)latility(∞)politics

Bergen, Norway 21-24 Nov– The ups and downs of politics, both here and around the world, can leave us feeling like we're on the edge of a void—a place where constant changes and unpredictable decisions chip away at our trust, our solidarity, and our hopes for lasting progress. When political agendas shift so often, it's easy to lose sight of the solutions we desperately need. Issues like climate change, social equality, and cultural preservation get left hanging, caught in a limbo of uncertainty. This shaky ground divides us further and weakens the bonds that help us grow together, drawing us closer to a void where true progress feels harder and harder to reach.

Amidst this shift, the Piksel festival for electronic art and technological freedom, continues to stand strong in this guerrilla warfare of cultural impact. Now in its **22nd edition,** Piksel is set to arrive in Bergen with a robust lineup of artists presenting a critical electronic art exhibition. The festival will feature **two nights of audiovisual performances** at Østre, **workshops,** and **presentations** at Studio207, **as well as various exhibition venues around the city.**

Piksel is where new media, art, hacking, and DIY culture converge. This year's festival presents the opportunity for local artists to connect with active media labs based in Europe. Artist-researchers from **AP033** (France), **MADLAB** (Cyprus), and **STWST** (Linz) will gather in Bergen to present a new edition of **MEDIA()MESSe**, an intermedia artwork that explores the disconnections in our mediated realities through audiovisual performances, media activism, and collaborative research.

The festival also highlights sustainable ocean research and seafaring. Three visionary artists and engineers are behind the groundbreaking **Ohanda.One Project**, a utopian zero-emission ocean vessel designed to revolutionize sustainable ocean research. This mobile collaborative workspace and research platform at Strandgaten 208 will serve as a hub for creative minds to tackle the pressing challenges facing our oceans.

Artists **Blaž Pavlica** and **Florencia Alonso** return to Bergen, bringing their expertise in generative music, visuals, and live coding. **IDLE Transitions** is a **live-coded Internet of Things performance** that weaves together invisible data flows—**satellites, consoles, internet protocols, 3D worlds, sounds, and lights**—into interactive experiences that uncover the hidden connections shaping our everyday lives.

The festival will showcase the work of **56 artists,** theming video games and poetry, artificial intelligence warfare, privacy and the deep net, societal defense strategies, and the ethical and environmental impact of technology. Visitors can expect interactive installations and experimental media, alongside live electronics, witnessing a fusion of technology, **art and hacks that redefines live experiences.**

PIKSEL24 HASHTAGS

#InteractiveMedia, #LiveElectronics, #ExperimentalMusic, #ElectronicMusic, #LiveCoding, #NewMediaArt, #Piksel, #ElectronicArt, #TechnologicalFreedom, #Bergen, #InternationalNetwork, #FreeLibreOpenSource, #SoftwareProjects, #Workshops, #Performances, #ArtAndPolitics, #DigitalTechnology, #OpenSourceMovement, #ArtTechEconomy

About Piksel

Piksel is an international network and annual event for electronic art and technological freedom. Part workshop, part festival, it is organised in Bergen, Norway, and involves participants from more than a dozen countries exchanging ideas, coding, presenting art and software projects, doing workshops, performances and discussions on the aesthetics and politics of free technologies.

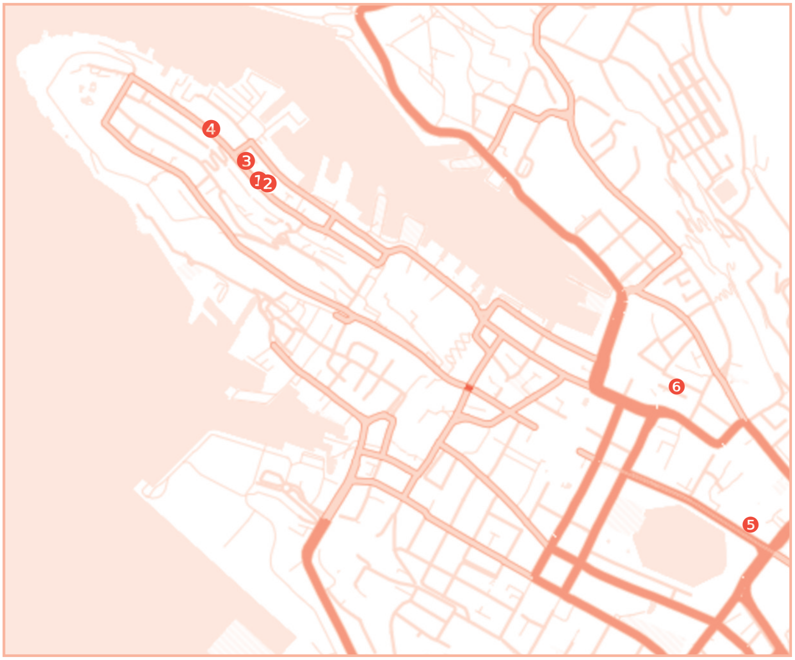
The development, and therefore use, of digital technology today is mainly controlled by multinational corporations. Despite the prospects of technology expanding the means of artistic expression, the commercial demands of the software industries severely limit them instead. Piksel is focusing on the Free/Libre and Open Source movement as a strategy for regaining artistic control of the technology, but also a means to bring attention to the close connections between art, politics, technology and economy.

Piksel is a member of The Art of Balance (Balansekunst), VISP, BRAK, PROSCEN and OFF (Open Free Festivals).

Piksel is a partner of the European Festivals Fund for Emerging Artists - EFFEA and the European Media Art Platform (EMAP).

VENUES IN BERGEN

1. Studio 207 / Strandgaten 207
2. Piksel Library / Strandgaten 207
3. Alt Går Bra Lokale / Strandgaten 208
4. Main Piksel Exhibition / Strandgaten 221
5. Kunstskolen i Bergen KIB / Marken 37
6. Østre / Skostredet 3



21 - 24 NOVEMBER

EXHIBITIONS
Piksel24 Main Exhibition
12:00 – 18:00 @ Main Piksel Exhibition / Strandgaten 221
15:00 – 21:00 @ Østre / Skostredet 3
12:00 – 18:00 @ Piksel Library / Strandgaten 207
12:00 – 18:00 OHANDA.ONE @ Alt Går Bra Lokale / Strandgaten 208
12:00 – 18:00 DRONING @ Kunstskolen i Bergen KIB / Marken 37

THUSDAY 21 NOVEMBER

Festival opening and presentation
19: 00- 24:00 Opening Exhibition Tour
Tour around the city visiting each venue, starting at Kunstkolen i Bergen, Østre, Alt Går Bra Lokale, PIKSEL24 Main Exhibition in Strandgaten 221 and ending at Studio 207 to enjoy the performance IDLE by Blaž Pavlica and Flor de Fuego.

FRIDAY 22 NOVEMBER

WORKSHOPS
12:00-14:00 @Studio207
Workshop Sonus Verbosa, Anastasia Melandinou
16:00 – 18:00 @Studio207
How to Make a “Videogame Poem”: Creating Subversive Games with Open Source Tools, Jordan Magnuson
12:00-14:00 @BBB1 – Online
Workshop Building Environments in the Metaverse, James Alec Hardy
16:00 – 18:00 @Piksel Library
Live coded visuals in Punctual, Søren Peter Mørch

AUDIOVISUAL PERFORMANCES / CONCERTS
21:00-01:00 @ Østre
Reactive Ensemble performs ECH052 *
*Norwegian premiere
MEDIA()MESS, AV performance

SATURDAY 23 NOVEMBER

ARTISTS PRESENTATIONS
11:00-14:00 @Studio207
A minimalist social network powered by plain text files , Søren Peter Mørch (DK)
ORAMICS back to LIVE , Melisa Cano (SP)
Drink The River , Rosa Prosser (UK)
Las fuerzas del suelo / The forces of the ground , Julia Rossetti, Daniela Ruiz Moreno (CH)
Colateral Vértigo, Chico Ortiz

NETWORKS AND PROJECTS PRESENTATIONS
16:00-19:00 @Studio207
Media()Mess, COST Action CA21102, Toolkit of Care (TOC)
OFF + Labs: APO33 (Nantes), STWST (Linz), MADLAB (Cyprus), PIKSEL (Norway)
IDLE, Inclusive Digital Laboratory for Experimental Art / Flor de Fuego (DE) and Blaz Pavlica (SL)
OHANDA, Juergen Neumann (DK), Tuomo Tammenpää (FI), Julian Priest (DE)

AUDIOVISUAL PERFORMANCES / CONCERTS
21:00-03:00 @ Østre
Solo for Computer and Feedback, Remmy Canedo (DE)
Show Us Your Screen, Citlali Hernández (SP)
Organalog, Miha Godec (SL)
beat.me 102, IOhannes m zmölnig (AT)
The Unsyncable II – Seven Rasas, Wolfgang Spahn (DE)
Holding up burning houses, Lorenzo Berretti (IT)

SUNDAY 24 NOVEMBER

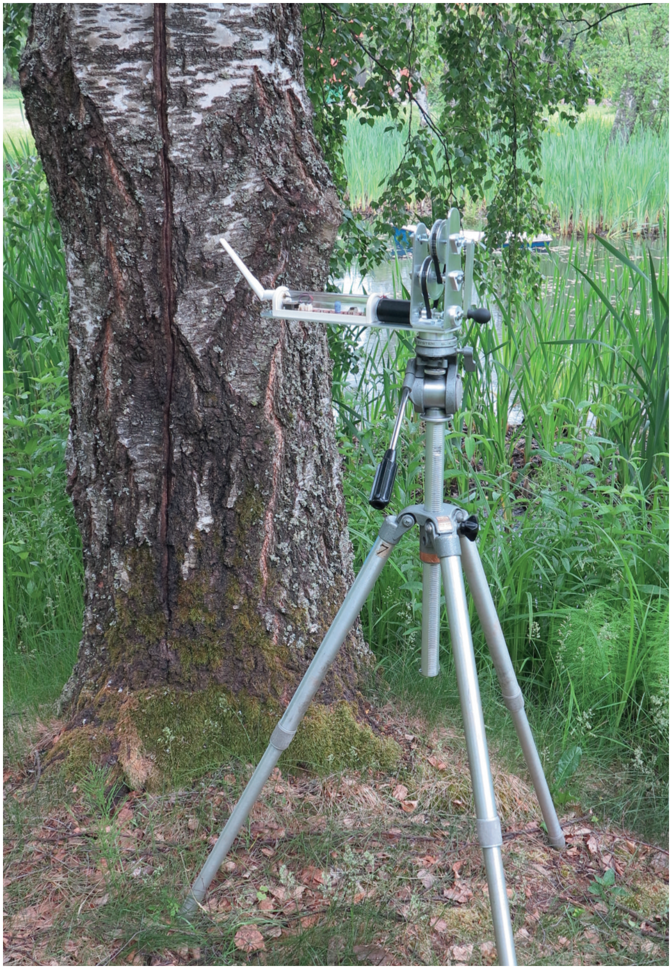
AUDIOVISUAL PERFORMANCES / ONLINE CONCERTS
14:00-19:00 @Studio207
Decontrol for live electronics and audience, Daniel McKemie
Twelve Hours, Same Time, Michał Seta
Singular reproductible 2, irisS
The Way of Schesa, Ryan Ross Smith and Shawn Lawson
Transmission~, Luis Sanz

EXHIBITIONS

Geo-v(oid)(0)latility(∞)politics

WEBPIT 3.0

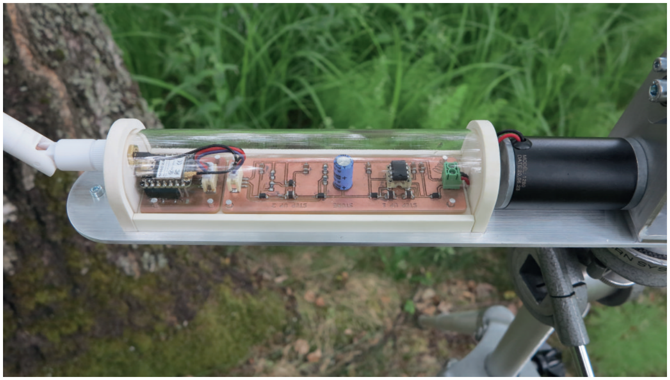
Vytautas Bikauskas



This project is part of a developing body of work exploring the creative possibilities of internet-independent WLANs and servers, portable networks, and off-grid energy generation.

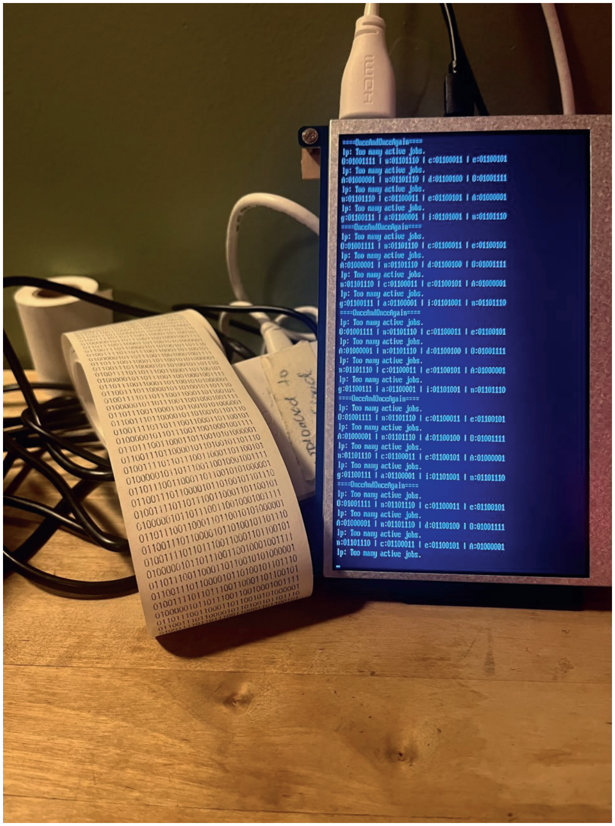
WEBPIT 3.0 is a portable system with a crank generator (back-driving DC motor), a PCB board with a supercapacitor that stores the generated energy, and a microcontroller that creates a WLAN and hosts a local server when powered from the supercapacitor. Users can join the server and read HTML poetry on it for as long as there is energy. Then they need to continue cranking.

WEBPIT reflects on the ‘leeching’ nature of IoT devices, often consuming energy even in their ‘sleeping’ states. It questions the role of servitude in online platforms and the obscurity of labour done for their upkeep. WEBPIT is proposed as a speculative network-station for others to carry, gather around and expand on.



Vytautas is a Lithuanian New Media artist, currently based in Helsinki, Finland. His work focuses on time, rituals, and labour, paying close attention to politics of the everyday. Mediums range from DYI electronics and creative coding to performance an theater. His most recent work examines the materiality of networks and their energy use, spatiality of servers, and poetic properties of coding.

An experimental project to express repetition by repeating the repetition. Once and Once Again is the core, the content and the goal of the project



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====OnceAndOnceAgain====
lp: Too many active jobs.
O:01001111 | n:01101110 | c:01100011 | e:01100101
lp: Too many active jobs.
A:01000001 | n:01101110 | d:01100100 | O:01001111
lp: Too many active jobs.
n:01101110 | c:01100011 | e:01100101 | A:01000001
lp: Too many active jobs.
g:01100111 | a:01100001 | i:01101001 | n:01101110
====OnceAndOnceAgain====
lp: Too many active jobs.
O:01001111 | n:01101110 | c:01100011 | e:01100101
lp: Too many active jobs.
A:01000001 | n:01101110 | d:01100100 | O:01001111
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lp: Too many active jobs.
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Once and Once Again

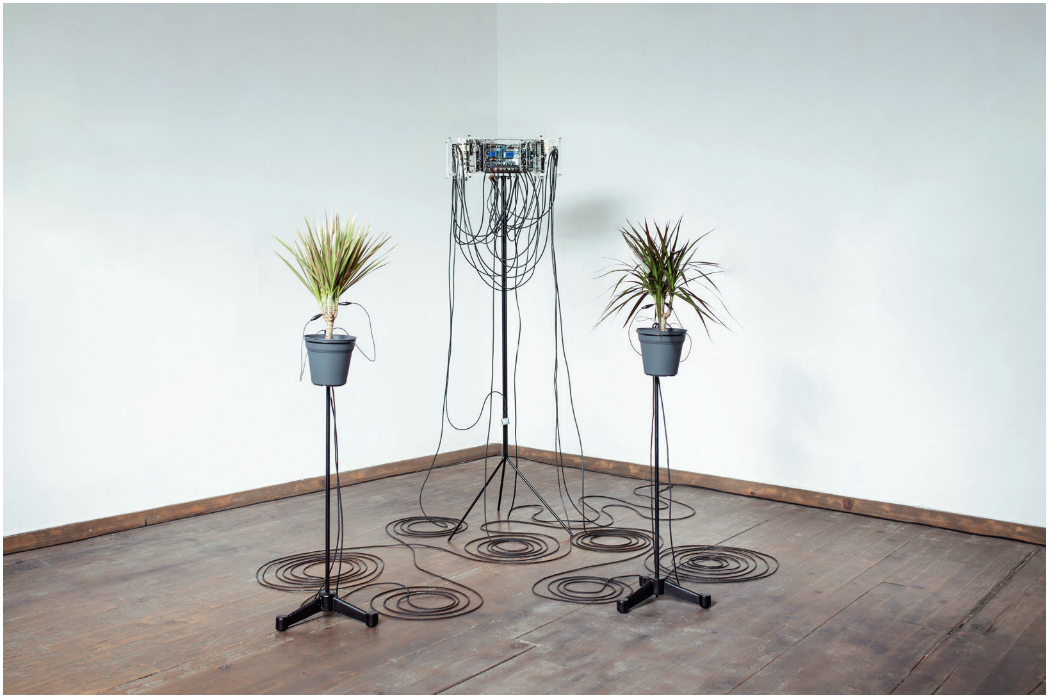
Rui Lui

Δ [Delta]

Miha Godec

The interactive sound installation titled Δ [Delta] uses bio-sonification to bring complex biological data closer to the human ear without looking at the binary data and trying to feel on an emotional level with sound the natural processes that are happening in living organisms. By installing various sensors on the plants and feeding signals to the multi-sensorial synthesiser OctoSens, the artist has generated a constantly changing sound composition that responds to external stimuli. By transforming complex biological data into sound, bio-sonification provides a unique and immersive way to experience the beauty and complexity of the natural world, inspiring a deeper appreciation and understanding of the web of life that surrounds us.

Miha Godec (SI,1988) is an artist, musician, photographer, videographer and lecturer. Godec's art practice stands at the forefront of science and art, utilizing cutting-edge technologies to forge new pathways in artistic expression. With a formal background rooted in natural sciences, new media and contemporary arts, Godec's research delves into the intricate dialogue between humanity and its impact on ecosystems. Godec with a diverse skill set from new media, sound, video, and photography is exploring the juxtaposition of technology as a beacon of hope in addressing environmental crises and the contrasting realities of mindless capitalist consumption, analyzing how both forces are steering our contemporary actions.



Droning

Marta Revuelta

AI-Driven Interactive Installation

Exploring Autonomous Weapons and Artificial Intelligence (AI)

Droning is an interactive art installation that explores the ethical and technological complexities of modern warfare, where artificial intelligence and autonomous weapon systems dominate. Through the exploration of military drones' algorithmic vision, the installation immerses the viewer in the stark realities of contemporary conflict.

Central to the installation is a suspended dirigible, symbolizing the omnipresent yet unseen nature of drones. This AI-driven surveillance system detects, tracks, and analyzes individuals in real-time, recreating the oppressive atmosphere of a combat zone.

The project sheds light the concept of "algorithmic targeting," a critical function of automated weapon systems. Integrated into the dirigible, an AI-controlled "algorithmic targeting assistant" classifies individuals based on their postures and movements into categories of civilians or combatants.

The art installation also includes a ground control station, which displays the outcomes of this targeting process, showing how potential threats are identified and classified as enemies or neutrals. The AI's ability to issue strike recommendations creates a scenario where technology wields the power to make life-or-death decisions.

By employing open-source AI models specialized in human detection, tracking and analysis, the installation scrutinizes visitors' movements, mirroring the invasive surveillance characteristic of modern warfare. A custom dataset,

musée + genève

comprising authentic videos of combatants in training or conflict zones, further refines these models, highlighting the unsettling proximity between art and the realities of war.

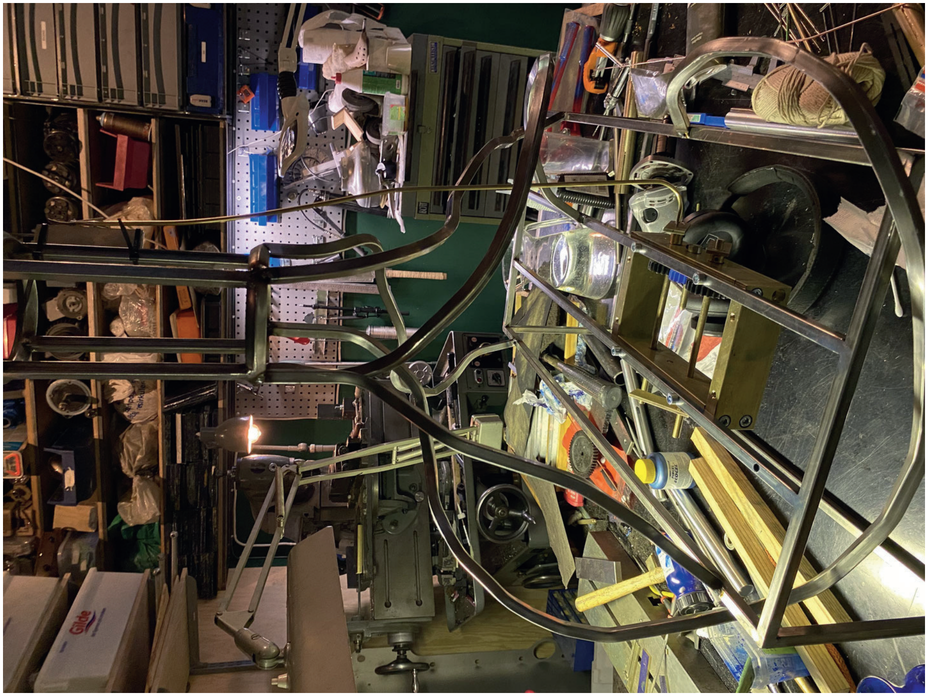
Droning not only reveals the algorithmic mechanisms behind autonomous weapons but also immerses visitors in the pervasive and relentless surveillance that defines modern drone warfare. The art installation challenges the audience to confront the moral and human implications of AI-driven conflict, encouraging a deep reflection on the consequences of living under the unyielding gaze of technological warfare.

Marta Revuelta is a media artist and an interaction designer living and working in Geneva. She earned her Master's degree in Interaction Design (Media Design) from the Geneva University of Art and Design, HEAD — Genève in 2018.

Fascinated by emerging technologies and their control mechanisms, she focuses her research towards the use of artificial intelligence (AI) in the areas of security, surveillance systems, and techno-military ecosystems. Specifically, she is drawn to the ethical challenges as well as the drifts and risks associated with AI, making these ethical dilemmas the very core of her work.

forging rooty connections, phyto-poetic pneumatics

Camilla Barratt-Due, Lukas Grundmann, Erin Sexton



An interaction with pneumatic audio-visual crocheted carpet, played with altered mechanical hookah construction.

In the center of the room hangs a carpet. It is a crocheted grid of plants, plant residues, salts, minerals, herbs, steel cables and wire shaped by hand.

Driven by air pressure from fans and electromagnetic valves and vapers, air and steam are pumped into the carpet, which is also filled with old accordion reeds, evoking movements in the material and drone-like altering airy music. The carpet represents a diachronic logic of rumination that pursues a vulgar vorarephilic longing to devour itself.

A specially designed hookah is connected to the carpet. Accordion-parts and air sensors are connected to the hookah, which makes it work both as a harmonica that can be played by more people at the same time and as an organ that affects the rest of the mechanical-technical system of pneumatics and light.You play the carpet by breathing/inhaling/blowing into the pipe.

Camilla Barratt-Due composer and instrument builder. Frequently composing for dance and theatre productions she develops sonic fields that often includes electronics and live coded synthesis merged with materials from her extensive accordion collection. Her performative installations have been presented in museums and theatres as well as sound-art, dance and music festivals in Germany, Denmark, Spain, Sweden, UK and Norway.

Lukas Grundmann works with sound and experimental electronic music in installations, performances and compositions in contexts of music, art, theatre and radio.

He is a board member of Cashmere Radio and a lecturer and technical director at the Sound Studies and Sonic Arts M.A. program at University of the Arts Berlin (UdK)

Erin Sexton (b. 1982) is a Canadian artist and radioamatør based in a dome in the forest near Oslo. Her sculptures and installations involve found objects, hidden forces, sci-fi narratives, everyday materials, and MacGyver-esque techniques. She holds a MFA from the Art Academy in Bergen. Psychedelic and emancipatory, her work explores alternate paradigms, strange topologies, soft apocalyptics, and metaphysical technologies. She tries to dissolve boundaries and subvert hierarchies, often using absurdist humour as a tactic.

The Installation “Mixed Pixels” uses 2 microscopes to dive into the pixels of a screen thus exposing their macro structures. As each has a live camera and a VGA video mixer attached, which – in a feedback loop – are connected to each other, the pixels’ structure becomes intertwined. The installation uses a video projector to further magnify these patterns. A circle of confetti neurons sends erratic impulses into this never-ending entanglement and thus interrupts, disturbs and re-arranges the multi-colored patterns. Each video signal will also be transformed into sound so that one can actually listen to those video-signals and may acoustically experience the “Mixed Pixels” noise.

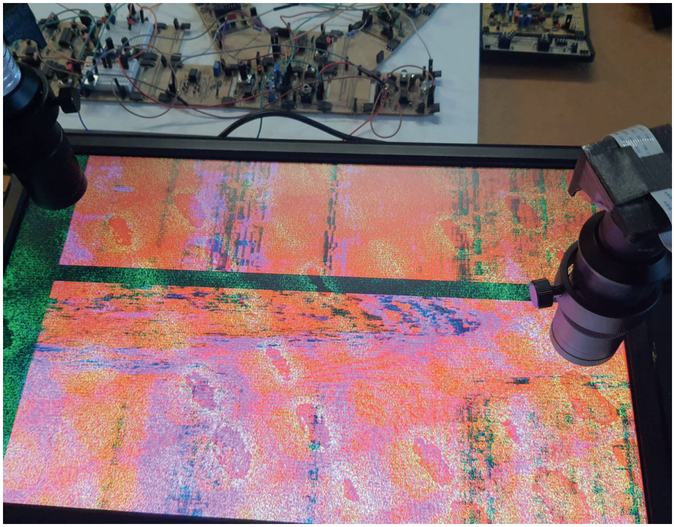
Confetti neurons are a system of artificial neurons that imitate neural structures typical for nervous systems of multicellular organisms. Due to it’s analog nature, Confetti mirrors the chaotic complexity, uncertainty and ambiguity known to both humans and animals far more than digital AI implementations are able to.

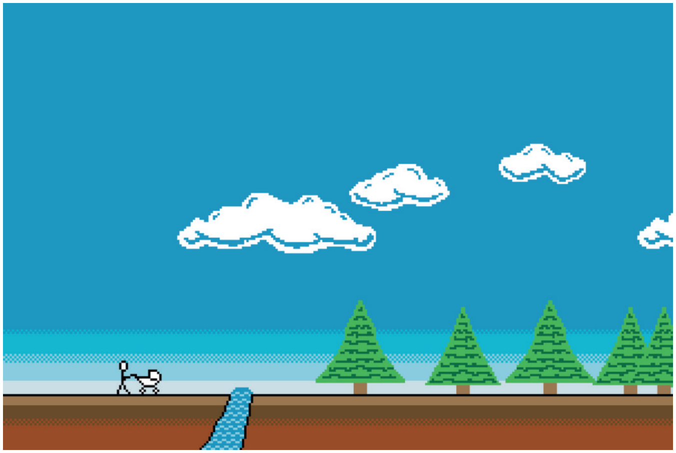
Both the Confetti neurons and the VGA video mixer have been developed by the artist and are based on his sustainable Paper PCB’s. Paper PCBs are an option to create sustainable boards that use renewable resources and also outwit industrial standards. It is an open hardware system developed by Wolfgang Spahn that is the base of his artworks (installations as well as performances). Due to their modular nature Paper PCB’s can be re-arranged, re-used and most notably extended to create more complex structures without limitation.

Wolfgang Spahn is an Austrian-German visual artist based in Berlin. His work includes interactive installations, miniature-slide-paintings and performances of light & sound. His art explores the field of analogue and digital media and focusses on both their contradiction and their correlation. That's why he is also specialized in re-appropriated and re-purposed electronic technologies.

Mixed Pixels

Wolfgang Spahn





With Magnus to Norway: A Videogame Poem

Jordan Magnuson

Can videogames be a form of poetry? It's a provocative question that challenges the traditional boundaries between art forms. While poetry is often seen as a medium for introspection and cultural critique, videogames are typically associated with industrialism, consumerism, and resource consumption—more often about conquering worlds than contemplating them. However, these assumptions can be subverted.

The videogame installation "With Magnus to Norway" challenges the conventional narrative of videogames by reimagining the possibilities of early gaming technology. Incorporating recognizable 8-bit aesthetics, a repurposed dance pad controller, and a real-life infant stroller, the installation invites participants to experience a reflective, poetic journey that was never realized during the early console period: a contemplative walk through nature with a growing child, that is simultaneously a journey towards an ancestral homeland.

The installation suggests an alternative history of videogames while simultaneously proposing a new pathway for contemporary digital experiences. By utilizing familiar technologies for purposes of reflection rather than competition, "With Magnus to Norway" demonstrates that the tools long used to create high-energy, goal-driven games can alsofoster introspection and connection with the natural world. By incorporating open technologies, found objects, repurposed code, supposedly "dead" platforms, and minimal computing resources, this project not only challenges traditional game design but also promotes a sustainable and accessible approach to software creation and digital art.

Jordan Magnuson is an experimental game designer and new media artist, and 2024-25 Fulbright Fellow in Digital Culture at the University of Bergen. Jordan's serious games, art games, "notgames," and "game poems" have been featured by Wired, PC Gamer, Le Monde, and others, shown at festivals and exhibitions around the world, and nominated for a variety of awards including the New Media Writing Prize and the IndieCade Grand Jury Award.

OHANDA.ONE

Juergen Neumann, Tuomo Tammenpää, Julian Priest

Ohanda One is an utopian vision for a zero emission ocean vessel and research platform hosting 150+ people sailing in a near future. Ohanda One is about open science, open software & hardware, open data and formats, curiosity and utopia. Onboard, each individual will be a part of a greater collaborative team, and besides their own topics, work together towards the sustainability goals. We work together, we make food and eat together, we relax together. There are no passengers. The first iteration, Ohanda One .01 or the "shiplet" is a 1:100 working scale prototype of the ship, but also just a symbol for the greater plan and bigger picture. The workshop is about the ideation and dreaming of the full scale platform and how to get there. It may include these topics:

- **Self-sustaining systems:** How to improve self-sustainability for life on board the ship (bio-sphere)?
- **Green tech:** How can we improve the ship design (hydrodynamics, sailing/drive, energy consumption/production, material, etc.)?
- **Social life:** co-existence and collaboration on board - what are the rules for the social life on board? What are the duties and freedoms in that shared space, how to agree on that, what power structures are needed and how and by whom are they executed?
- **Design:** What are the assumptions for the vessel design, how would we imagine the interior design, what are the fundamental requirements? What could cabins and social and work spaces and labs look like?
- **Toolchain:** What are the free/libre open source tools and data formats we need to "open source" the entire process - from ideation to operation?
- **Ownership and funding**: What ownership structure would we prefer? Where does the money come from? co-op vs. company?
- **Project admin and continuity**: What are the next steps for a roadmap towards Ohanda.One? Who's in charge?

Juergen Neumann: I am a Berlin based activist, IT consultant and entrepreneur, who has been committed to the technical and social aspects of information and communication technoliges for more than 3 decades. As a consultant for ICT strategy I have worked for numerous commercial and non-commercial projects and organisations. In 2002 I co-founded Freifunk, a German not-for-profit community of free and open wireless network activists. In 2007 I started the Open Hardware Initiative which in 2008 organized the first Open Technology Summit in Taiwan. I was a founding member of OHANDA - the Open Source Hardware and Design Aliance and the European Open Spectrum Aliance. Besides open source(d) hardware, my recent activities include the FLOSS based knowledge management tool DMX and Linqa – a bilingual platform for online collaboration. In 2013, I was appointed as an independent expert of the European Commission, exploring the obstacles of open and social innovation.

OHANDA
ONE
ZERO EMISSION TRANSOCEAN SEA LAB

Tuomo Tammenpää is a designer, entrepreneur, and artist based in Kemiö, Finland. He shares his time between design commissions, cultural productions, and experimental prototyping. After twenty years of work with interactive media art and digital design, he has focused his work on playful interaction in a connected world, embracing the ideological framework of Open Hardware and Do-It-With-Others practices. Tammenpää is a partner in Berlin-based knowledge management company DMX, he is a member of Pixelache -festival, Norpas -festival, and Association of Professional Graphic Designers in Finland. In 2016 Lisa Roberts, Daniel Blackburn, and Tuomo Tammenpää formed Art Group Pagan. In 2022 the couple Sari Kippilä & Tuomo Tammenpää founded Kulturhus Björkboda.

Julian Priest (1968 uk/nz/dk) is an interdisciplinary artist based in Copenhagen. He works with participatory and technological forms and recent works explore relationships to infrastructures, time, energy, security, health, communications, space technology and the sea.

He was co-founder of early wireless freenetwork community Consume.net in London. He became an advocate for the freenetworking movement and has worked with wireless networking as a theme in fields of arts, development, and policy. He worked with independent research framework Informal and co-founded policy intervention OpenSpectrum UK to advocate an open spectrum in the public interest, in Europe and the UK. He was director of artist run space The Greenbench and board member of the Aotearoa Digital Arts trust, and Wellington Independent Arts Trust . He has lectured in arts and design at Victoria University of Wellington, A.U.T University, and Massey University. Currently he is researcher in satellite technology at IT University of Copenhagen and Aarhus University.

The Wujud Duo presents for this year an on line installation in continuing stream.

People will be invited to follow a live audio/video digital installation about meteo captation.

The captation of temperatures, air pressure and other datas will be colllected in live and alterate video and audio stream in continue (depending of the network quality).

Changing times

The Wujud Duo

Wujud is a duo composed by Souad Mani, a transmedia tunisian artist and Romain Papion, a french developper for art. The duo have worked since 2018 through digital collaborations with sound, datavisualisations and video. It has created Motty, an IOT that records datas and generates databases interacting with other media linked to artistique needs of the duo. Its collaborations have been shown at Gabès cinema fen in Tunisia, in Germany, in Pragues, in Nantes, in Marseilles and other places. The Wujud label was created in July 2022.

Wee Boats

James Poole.

Explore flooded landscapes and discover the secrets and surprises the oceans offer. Featuring everybody's favourite local wee boats, such as Beffen and Literaturbaaten Epos!

Communicate ephemerally with boaters past by finding bottled messages and maybe leave one for a future explorer to find!

James Poole is a Game Developer from Ireland. Wee Boats is a collaboration with Laura Ryder and Brendan Hewson.

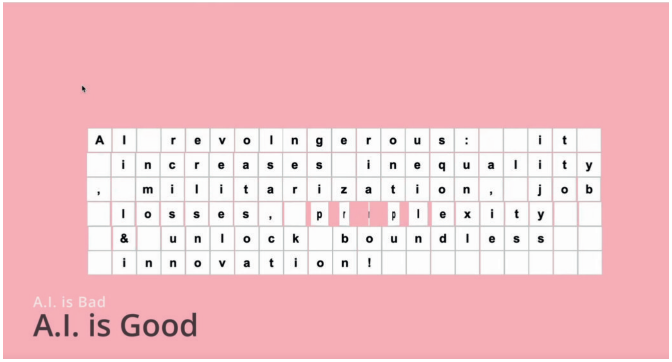
AI assisted coding

Scott Rettberg, David (Jhave) Johnston,

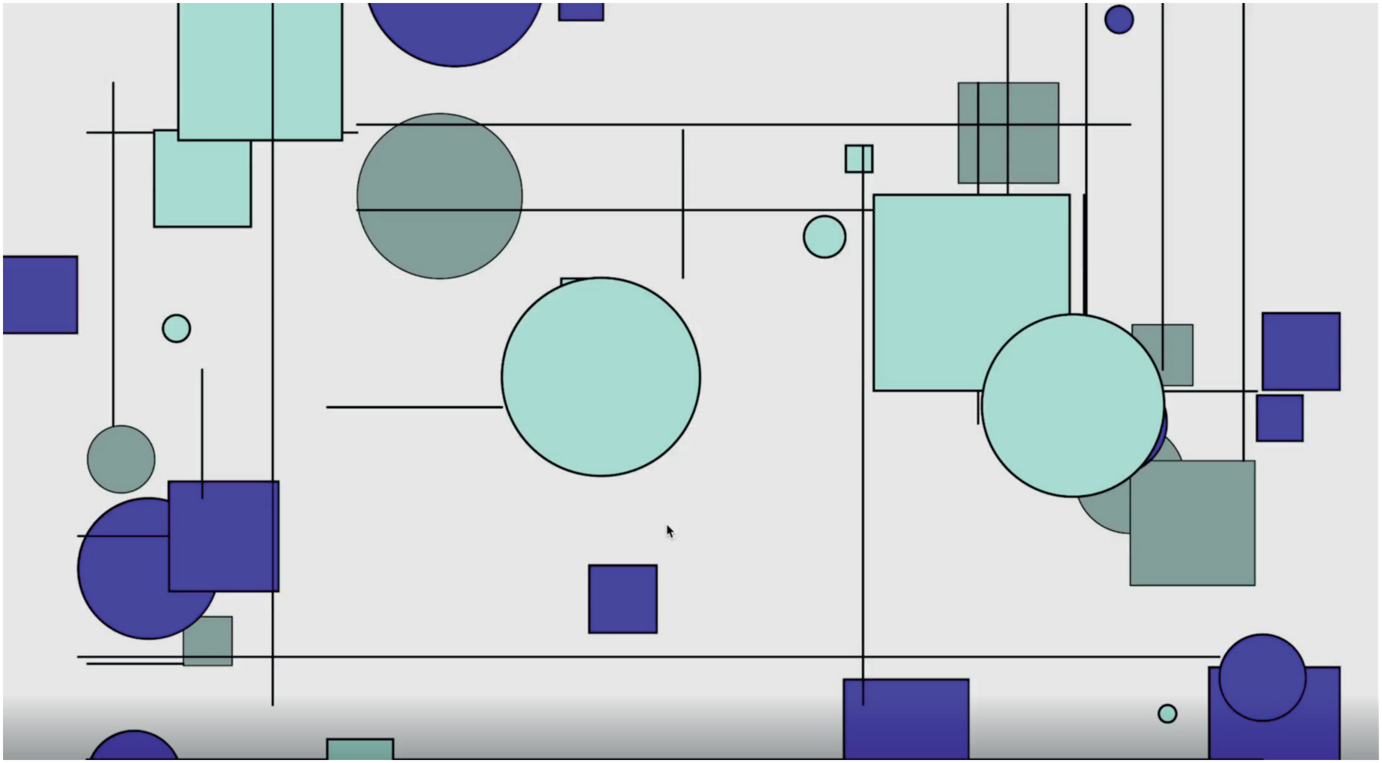
One of the ways that LLMs can change the way that we create is their capacity to assist in the process of coding. Writing coding with these platforms is a dialogic process. While the works can still be considered to be human-authored, they are also clearly co-authored by LLMs. This video reel includes screengrab videos small works of digital poetry and digital art by Scott Rettberg and David Jhave Johnston in 2022-2023, in JavaScript and Processing, that were produced as a result of this process of co-composition with AI. While these early experiments resulted from a comparatively long process of prompting and debugging, most of them could now be produced in 3-6 prompts to a contemporary LLM. AI coding augmentation will change the nature of digital art production in the future considerably.

David Jhave Johnston is a digital poet writing in emergent domains: A.I., 3D, VR, and code. Author-programmer of the multimedia human + A.I. writing art-project ReRites (Anteism Books, 2019), the theoretical-history Aesthetic Animism: Digital Poetry's Ontological Implications (MIT Press, 2016), and many online multimedia literary explorations at www.glia.ca. He is currently employed as an Ai-narrative researcher at the UiB Centre for Digital Narrative from August 2023-26 on a team investigating Extending Digital Narrative.

Scott Rettberg is the Director of the Center for Digital Narrative and Professor of Digital Culture at the University of Bergen. He is the author/coauthor of novel-length works of electronic literature, combinatory poetry, and films including The Unknown, Kind of Blue, Implementation, Frequency, The Catastrophe Trilogy, Three Rails Live, Toxi▪City, Hearts and Minds: The Interrogations Project, Republicans in Love, and others. Rettberg is the author of Electronic Literature (Polity, 2019), a comprehensive study of the histories and genres of electronic literature and winner of the N. Katherine Award for Criticism of Electronic Literature.



AI revolngerous: it
increases inequality
, militarization, job
losses, pr p lexity
& unlock boundless
innovation!



More Than Meets AI

Center for Digital Narrative

This collection of videos features works that demonstrate some of the different ways that visual artists and language artists encounter and work with contemporary generative AI. "Women Reclaiming AI" by Birgitte Aga and Coral Manton (2021) documents a series of workshops and a resulting voice assistant application. It substitutes the often-subservient gendered role represented with one of empowered women exploring gender. "I Know What You're Thinking" by Mario de la Ossa (2021) uses an early text-to-image generation platform to produce a reflection on political protests and how they are oppressed. "Posthuman Cinema" by Mark America, Will Luers, and Chad Mossholder (2023) is a ten-part film produced using generative AI that invokes avant-garde film styles of the 1960s-70s while meditating on the future of AI. "Republicans in Love" by Scott Rettberg (2023) is a work that investigates text-to-image generation as a type of writing, using prompts that explore the ironies and excesses of populist Trumpism. "Identity Upgrade" by Jhave (2023) is a series of short films that make use of AI-generated scripts and text-to-image generation to consider future trajectories for humanity and autonomous AI. "Creativity Machines" by Eamon O'Kane (2023) consists of images, based on classic psychological research into the creativity of architects, reinterpreted by AI. Alinta Krauth and Jason Nelson's "Ultra Large Digital Narratives" (2023) uses the outpainting capabilities of a text-to-image generation platform combined with bespoke animations to create visual storyworlds. Talan Memmott's "Introducing Lary: The San Biagio Frescoes of Pietro Golamuto" (2023) consists of generated images, animation, and voice that meditate on the artist's throat cancer through the story of a fictional Renaissance saint of laryngectomies. Avital Meshi's "Calling Myself Self" (2023) combines image generation, text animation and dance to interpolate and confound human self-perception. Eamon O'Kane's "Image Tree Tests" (2023) animates the artist's own tree drawings along with their AI-interpreted counterparts. Mario Santamaria and Alex Saum's "Internet Tour: San Francisco Bay Area" (2023), with video by Dylan Reibling, documents a bus tour of contemporary IT infrastructure, highlighting how AI consumes massive amounts of energy and its fraught ecological consequences.

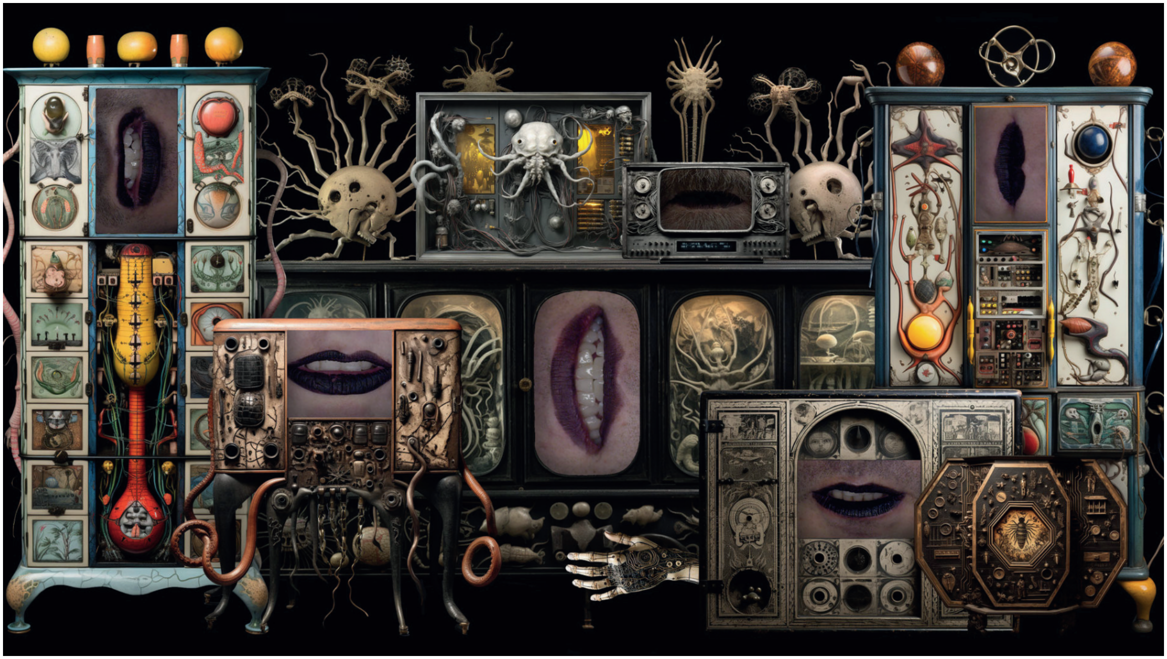
The Center for Digital Narrative (CDN) is a Norwegian Centre of Research Excellence funded by the Norwegian Research Council from 2023-2033.

CDN focuses on algorithmic narrativity, new environments and materialities, and shifting cultural contexts. We will investigate how the interactions of human authors with non-human agents result in new narrative forms, how the materiality of digital narratives have changed, and how cultural contexts are reshaping the use and function of digital narrative.

CDN investigates models of interdisciplinary research that are focused both on innovative practice-based methods and qualitative analysis of the new forms of stories told using digital technology. A humanities-based approach to digital narrative includes the analysis of cultural artifacts and their cultural impacts, but also results from direct experimental engagement with systems.

CDN intends to establish Norway as a world leader in innovative humanities research and train a new generation of humanities researchers who will be ready to address future challenges. CDN will deepen our knowledge of how digital technologies impact one of the most fundamental human activities: how we tell the stories that shape our lives and understanding of the world.

CDN addresses this need by developing an interdisciplinary theoretical framework for digital narrative in six integrated nodes: Electronic Literature, Computer Games and Interactive Digital Narrative, Computational Narrative Systems, Social Media and Network Narratives, Extended Digital Narratives, and Artistic Integrated Research.



Here's the Information We Collect

Tansy Xiao

Here's the Information We Collect is a multi-channel interactive video installation tailored to respond to selected privacy policy on major social media platforms. The audience members are invited to engage with the work by speaking into a microphone. Their words will be processed by a precoded speech recognition program to match the key words to specific sonic elements performed by professional vocalists, creating a dynamic and evolving musical score in realtime. The project employs the privacy policy of a particular cyber enterprise as an entry point to explore the implications of our online data and the tension between privacy, surveillance, and the free flow of information in the digital age. It also calls attention to tech corporations' collection and capitalization of user data behind the scenes as a form of digital colonialism.

Tansy Xiao is an artist, curator, and writer based in New York. Undertaking interdisciplinary collaborations involving human participants, technological systems, and non-anthropogenic organisms, Xiao creates theatrical installations with non-linear narratives. Her work explores the immense power and inherent inadequacy of language through the assemblage of stochastic audio and recontextualized objects. She finds solace in the unknown, ludicrousness in the authorities, and absurdity in the geopolitical demarcations that separate and differentiate people.

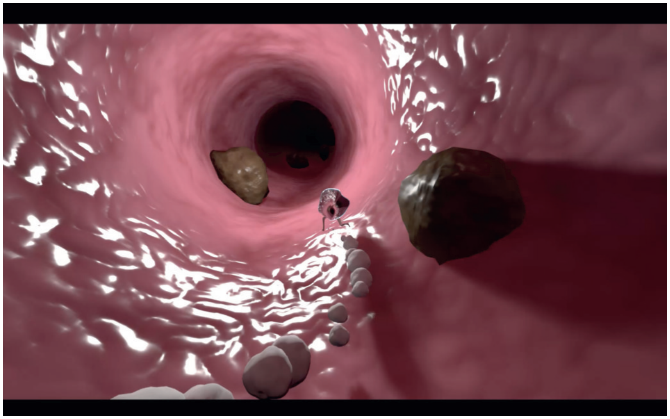
DRINK THE RIVER

Christopher Bonk, Rosa Prosser

DRINK THE RIVER offers a critical (playful) reimagination of the River Eden in Cumbria. Moving between the worlds of river and human body, porosity between these watery bodies is emphasised and the human-river-sewage cycle is explored as the player navigates these contested spaces. The game seeks to highlight the realities of sewage pollution into the river (the Eden is the 10th most polluted river in the UK), whilst offering a hopeful reimagination redrawing boundaries between ourselves and the leaky river that surrounds us.

Rosa Prosser is an artist filmmaker from the Lake District, UK. Her practice seeks to explore human//more-than-human encounters and entanglements through the methodology of "sensory ecological ethnography", a site-specific and embodied approach towards research, communicated predominantly through the medium of moving image. She graduated from the University of Cambridge in 2021 with a BA in the History and Philosophy of Science, going on to undertake an MFA in Creative Documentary by Practice within UCL's Public Anthropology department.

Christopher Bonk is an illustrator, animator and game developer from Gelsenkirchen, Germany. Oscillating between pixels and paper, he draws, models, animates and codes with a favel for distinctive design, quirky characters and unusual storytelling.



PIKSEL SAVERS

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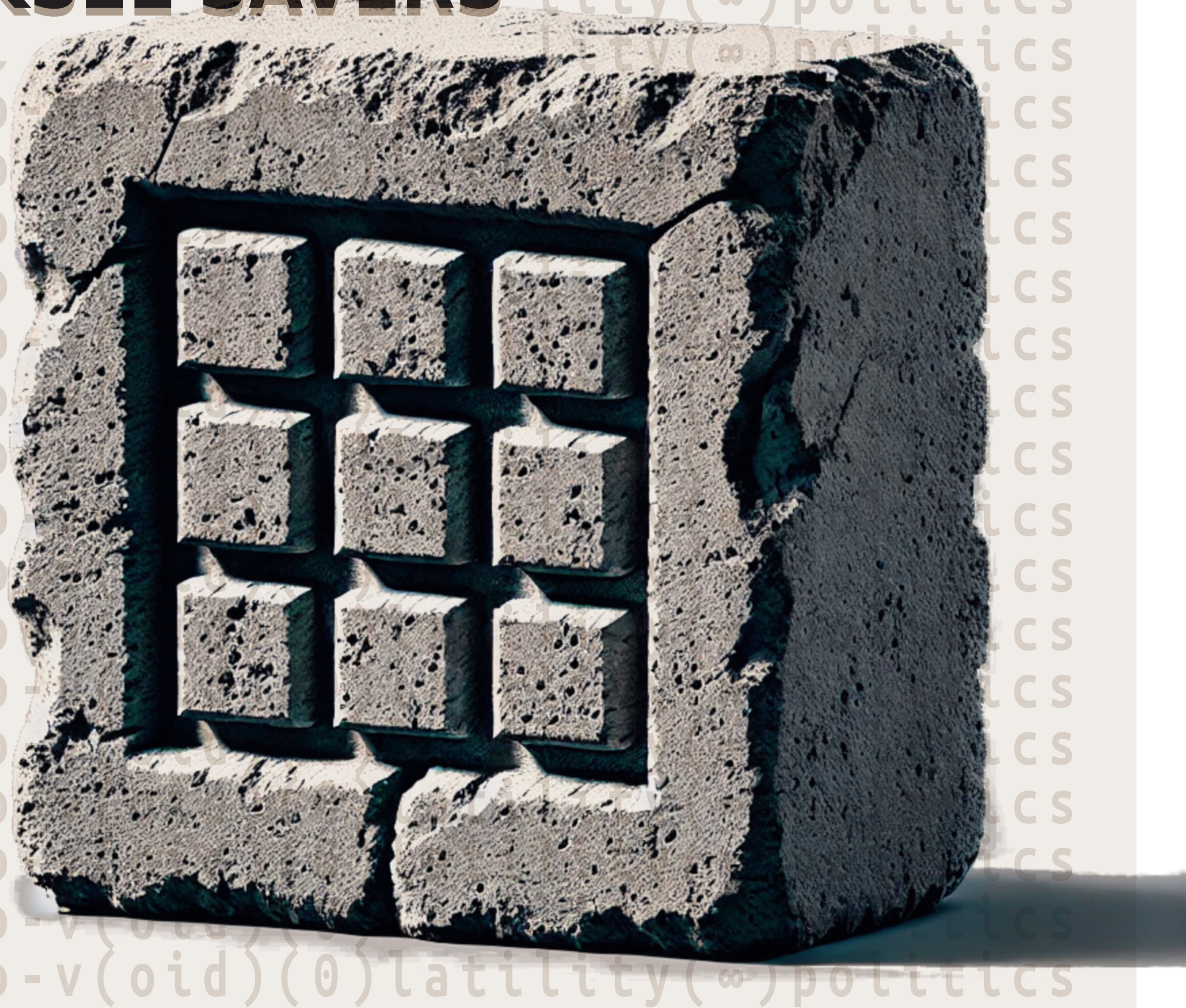
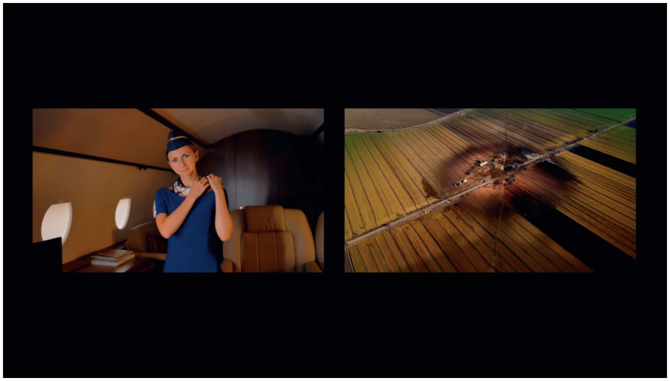
PIKSEL SAVERS

Geo-v(oid)(0)latility(∞)politics



Death Mother: As Above, So Below

TOR-FINN MALUM FITJE



Death Mother: As Above, So Below. 2024, Tor-Finn Malum Fitje, video, 2 channels, stereo, 4:04 min

This two-channel video draws its inspiration from Carl Jung's ideas of the near-death-experience, and the title refers to his archetype Death Mother. To the left you see a AI generated character dressed as an air stewardess, speaking intensely to the viewers. She has been given the deep voice of the Jungian analyst Joseph Lee. On the right screen we see real drone videos of fault ruptures caused by earthquakes, and hear sounds from inside the crust of the earth. In the vague relations between these two dream spaces - one floating on top of the other - there is a bizarre death fantasy unfolding. The underlying topic of the film can be found in the conflict between the artificial and the analogue, the vulgar and the sublime.

The work was made using open source AI generators.

It won the artist BiT Elite-stipend at Stipendutstillingen 2024, Telemark Kunstsenter with the jury statement:

«Death Mother: As Above So Below» er et verk som vekker like mye tanker som ubehag. Stemmen i verket stemmer ikke overens med kroppen som snakker. Detaljer går igjen i bildene og skaper en ubehagelig og tankevekkende atmosfære. Lyden forsterker dette. Verket er raffinert og er et viktig innslag i samtidens opptatthet av kunstig intelligens innenfor kunstfeltet.

Tor-Finn Malum Fitje is a video artist, writer and film teacher based in Oslo, Norway. He holds an MFA from the Royal Academy of Art in Stockholm, a BFA from Konstfack and a Bachelor in Film Production from Bergen University. His work has been exhibited at The National Museum in Oslo and the Museum of Modern Art in Stockholm. Recent festival selections include screenings at Bogota Experimental and the 2022 Rencontres Internationales, at the Haus der Kulturen der Welt in Berlin and the Beaux-Arts in Paris.

Webpage:: https://tor-finn.com/

Synthetic War

Marta Revuelta

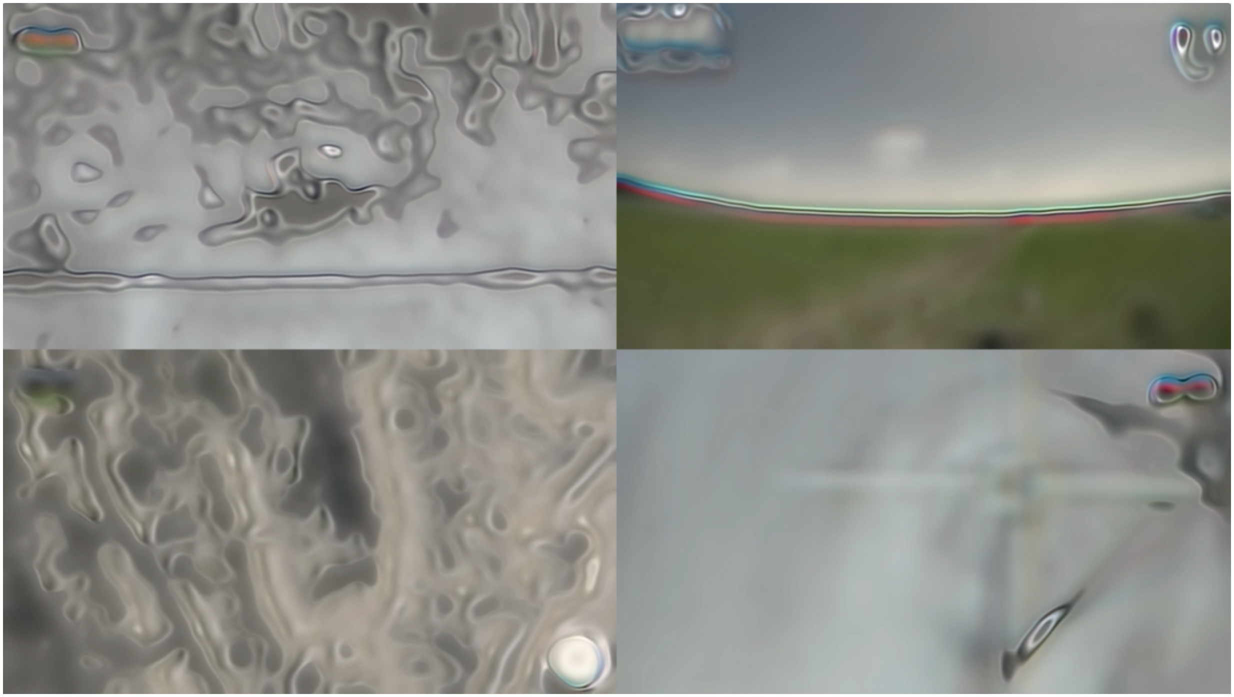
"Synthetic War" is an artistic and research project that explores modern warfare through videos generated by artificial intelligence (AI) and encapsulated in infinite visual (non)narrative sequences. The project examines how algorithmic warfare, conducted by drones, is perceived in the era of deepfakes, social media, and generative AI.

Composed of three distinct visual sequences, "Synthetic War" addresses various aspects of remote warfare. The first sequence, "Splash," depicts unguided airstrikes in urban environments, illustrating the massive destruction caused by indiscriminate bombings. The second, "Kamikaze," follows the pre-programmed path of kamikaze drones, highlighting the rigidity of automated systems and the impossibility of altering a mission once it has started. The third sequence, "Bugs," emphasizes the challenges of identifying potential targets from an aerial view, thus revealing the dangers of dehumanization in modern conflicts.

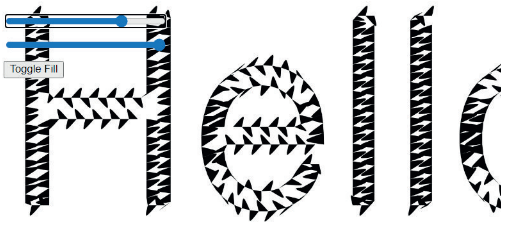
Using an open-source AI model, Long Video GAN, specifically trained on military data collected online, the project explores the aesthetic and operational dimensions of contemporary conflicts. Additionally, in a time of hybrid warfare, where combat takes place both in the physical world and in the media and social networks, where the narrative and perception of conflicts are shaped, the project offers a profound reflection on the brutal realities of war in the digital age.

At a time when disinformation and military propaganda play a central role in the context of modern wars, "Synthetic War" juxtaposes the harsh realities of modern warfare with the dangers of deepfakes, tracing how, at the heart of contemporary conflicts, AI-distorted reality can be constructed and deconstructed by content creators and military influencers.

It underscores the crucial need to understand and address the influence of digital media and AI on modern conflicts, as these technologies increasingly blur the boundaries between reality and manipulation.



Marta Revuelta is a media artist and an interaction designer living and working in Geneva. She earned her Master's degree in Interaction Design (Media Design) from the Geneva University of Art and Design, HEAD — Genève in 2018.
Fascinated by emerging technologies and their control mechanisms, she focuses her research towards the use of artificial intelligence (AI) in the areas of security, surveillance systems, and techno-military ecosystems. Specifically, she is drawn to the ethical challenges as well as the drifts and risks associated with AI, making these ethical dilemmas the very core of her work.



Sonus Verbosa

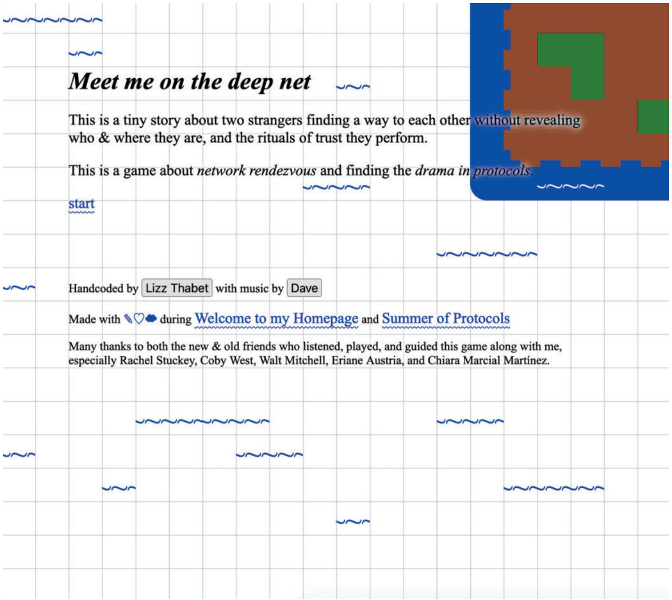
Anastasia Melandinou

The suggested installation studies a meta-linguistic environment where typography, words, letters, the shapes that convey a meaning gets enriched by sound giving them new multi sensory meanings.

Anastasia Melandinou is a graphic and motion designer from Greece with an artistic direction in creating motion narratives and typographic explorations with new technologies. She had been awarded twice with the Greek design award (EBGE) in the section of experimental design, has created her own tools with coding to push the design limits further and is always in to combine typography with another technologies that will create a visual engagement.

Meet me on the deep net

Lizz Thabet



Meet me on the deep net

This is a tiny story about two strangers finding a way to each other without revealing who & where they are, and the rituals of trust they perform.

This is a game about *network rendezvous* and finding the *drama in protocols*.

start

Handcoded by Lizz Thabet with music by Dave

Made with ✎♡☁ during Welcome to my Homepage and Summer of Protocols

Many thanks to both the new & old friends who listened, played, and guided this game along with me, especially Rachel Stuckey, Coby West, Walt Mitchell, Eriane Austria, and Chiara Marcial Martínez.

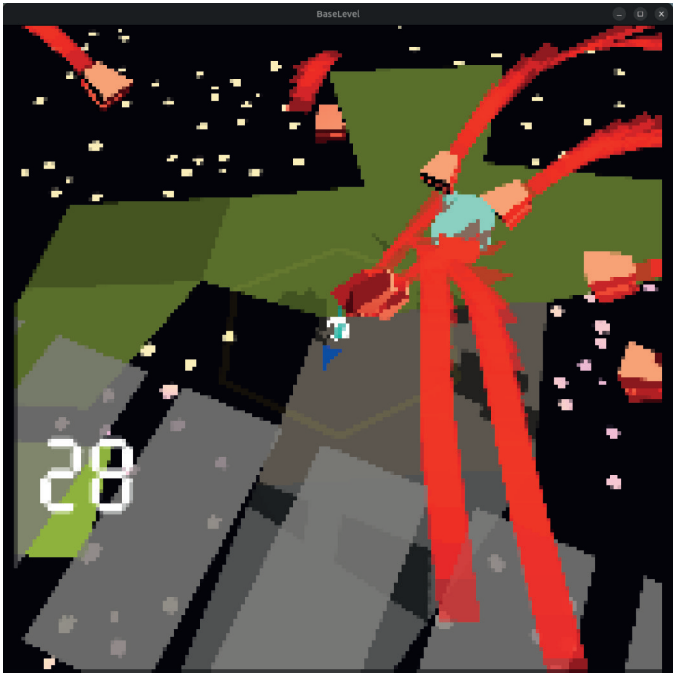
Meet me on the deep net is a short, tender game that prompts players to think about network communication through the personal story of connection and trust. The game tells the story of a person crossing an ocean to meet a stranger, attempting to establish connection while being anonymous.

The dance of connection that the game performs centers around Tor, which is an open-source, privacy-centric tool for accessing information anonymously over networks. It's used around the world to circumvent censorship and obscure information from third-party data collection and tracking. Much of the Tor network infrastructure is volunteer-run and operates on a model of distributed trust. Using the visual language of the web, this game finds drama and wonder in the protocols of request <> response that our devices make.

Lizz Thabet is an artist and programmer excited about homemade internets and technology skillshare. Over the last few years, she's been learning about self-hosting websites for her creative practice and building web-based tools for playing on networks to share with others. Lizz also makes weird drawings, readymade sculptures, and handmade books. In her day job, Lizz helps build tools for other programmers with an eye towards open-source projects and accessible websites.

Colateral Vertigo

Chico Ortiz



Colateral Vertigo is 3D game made with Libre Software. Colateral Vertigo is a Single player shoot 'em up / platformer 3D game with fully destructible terrain. The idea is that you do not die by being hit by an enemy but because you fall from destroyed terrain when you touch an enemy. The main level of the game with all features was released for free.

I can give the full game for everyone in the event to enjoy and play and also a talk about the post mortem of this game if someone is interested. I can join remotely via Jitsi Meet or Google Meet. It will be a pleasure to talk with you Piksel folks!

Chico Ortiz

Architect and City Planner (Mackenzie), Master in Visual Arts (Unesp).

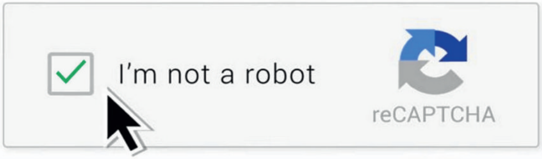
Since 2005, I've been studying 3D modeling and related areas, with a focus on real-time graphics processing and rapid prototyping.

I've lectured and taught courses at institutions such as Blender Conference (Netherlands), USP and SESC SP (Brazil).

I've also collaborated with Quelsolaar (Sweden).

Please Verify Your Humanity

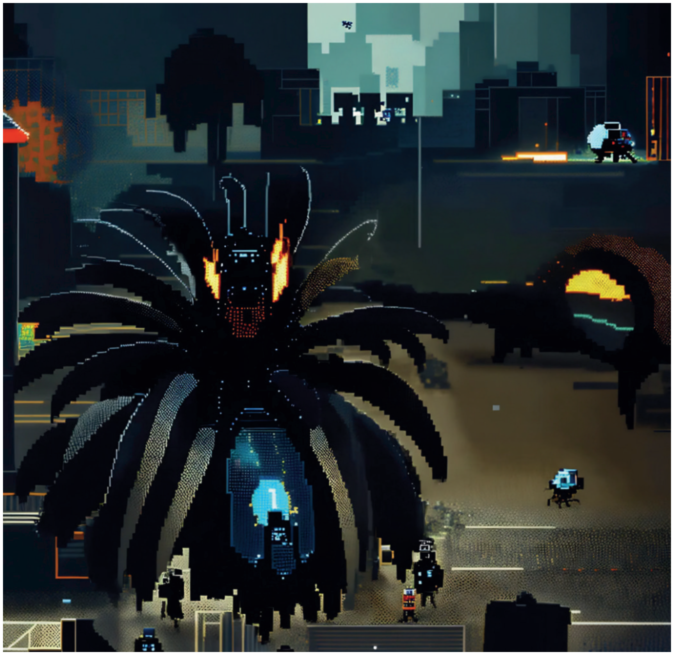
GRACE KIM



In September 2009, Google acquired reCAPTCHA technology, a public Turing test to discern whether or not a digital user is a human or a bot. In 2018, Google released reCAPTCHA v3 and – sinister implications very much in place (data privacy breaches! A classic tale in the digital postmodern era) – it waved its fairy godmother wand and did away with the tedious tasks introduced in v2, like determining how many bikes are in the image. Nicknamed 'invisible CAPTCHA' or even 'noCAPTCHA', v3 does so primarily by collecting the data form and analyzing 1) the user's browser history and other web interactions and 2) the user's mouse movement as they go to check the "I am a human" box. The key distinguishing factor between a bot and a human is the haphazardness of the human user's search history, which often jumps from incomplete thought to irrelevant subject, as well as a meandering mouse pathway. A bot's movements are straight, unbroken, linear lines with maximum accuracy and efficiency and its web interactions have the kind of haunting precision that you would expect from, well, a robot. In stark contrast, the human pathway tends to move in nonlinear beelines, apparently stopping to smell the 8-bit flowers.

In a way it feels a bit ironic, and in another, it is perfectly logical that the machines we've built to maximize our species' efficiency are now characterizing and differentiating us from them by that lack (logical because if we weren't so terribly inefficient, we would not have had a need for the algorithms we've built). This is how we verify our humanity – through our sporadic, unproductive, nonlinear behaviors. In other words, humanness, as distinguishable from the robots we've built to overcome this exact trait, is characterized by chaos, haphazardness, curiosity, and improvisation.

GRACE KIM is a New York and Seoul-based director and artist. She has directed narrative films, branded content, and music videos for clients such as Epitaph Records, Seoul Fashion Week, and McDonald's, to name a few. Her directorial work possesses a wide spectrum, characterized by whimsy and playfulness on one end, and sharp and ship on the other and have screened nationwide at films festivals such as the Hamptons International Film Festival and venues such as the Museum of the Moving Image, Syndicated Theater, Firehouse Cinema, Stuart Cinema, and the Hartsfield-Jackson Atlanta Airport. Her work has been supported by the Atlanta Film Society for the Hartsfield-Jackson Airport, NYC Women's Fund, administered by the Mayor's Office of Media and Entertainment and New York Foundation for the Arts, and the Local Arts Fund administered by the Brooklyn Arts Council. She is a ViacomCBS Viewfinder Emerging Director Fellow.



Six decades of artistic explanation

osvaldo cibils

Six decades of artistic explanation synthesized in 9 minutes and 25 seconds. Video made with a random mix of various scenes generated with living beings and with dead beings, with new things and with broken things and with brilliant thoughts and with confused thoughts.

8-bit pixel art video generated and produced with everyday Artificial Intelligence resources.

osvaldo cibils artist 1961 his works are oriented to the realization of hand drawings, digital art and artistic actions videoperformances. Since 2022 he produces audiovisual pieces with AI.

AV PERFORMANCES

AV PERFORMANCES
AV PERFORMANCES
AV PERFORMANCES

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Show Us Your Screen

Turbulente, Eloi Isern

Who hasn't ever wondered while dancing in a techno session, what are the artists behind the computer screen really doing? Are they filtering sound frequencies or are they checking their e-mails? "Show us your screen" is the phrase that the live coders' collective Top Lap has chosen in order to make clear the fact that in live coding practices the artist's share their screens and codes during the performance. In the same way that the audience can see and understand how a guitarist or a pianist relates to their instrument, it is possible to see a screen where algorithms are typed, cursors move through lines of code and define parameters. Therefore, a live coding performance can be understood as digital craftsmanship, loaded with an enormous dose of honesty and transparency.

From this premise, the musician Eloi Isern aka Eloi el Bon Noi and the visual artist Citlali Hernández aka Turbulente, both regular live coders of the Barcelona scene, present an audiovisual performance based on the use of programming code in real time in their own creative approach. In "Show us your screen" the visible code generates image and sound, but moreover, as in a game of infinite feedback loops, Turbulente starts from the screen filled with code of his partner and uses it to create audio reactive textures and visual narratives. This performance is about code manipulating code, sound creating visual choreographies, and overlapping screens overlapping code. Code, code, code.

"Show us your screen" is also an electronic session with a high dose of IDM and glitch with a prominent role for improvisation and audio-reactive visuals. In this way the music stimulates the image that responds in a synchronous way creating a dialogue between the two artists.

The audiovisual live coding performance has been presented in several festivals such as: Influx (Barcelona, 2023), Tungsteno (Barcelona, 2024), Numa Circuit (Tenerife, 2024), Ex-Abrupto (Barcelona, 2024), BotCamp (Eufònic, Terres de l’Ebre 2024), Bone X Iklectik (Barcelona, 2024).

Citlali Hernández (AKA Turbulente)

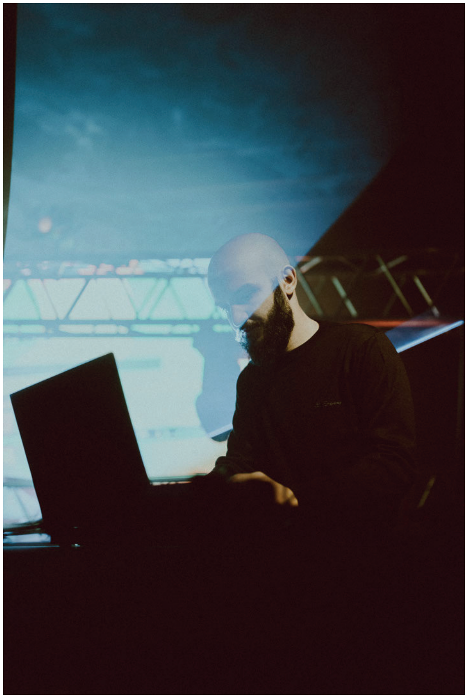
Turbulente is an industrial designer and transdisciplinary artist. Her work focuses on the relationship between the body, open source electronics and performance art. She actively participates in the Barcelona live coding scene, experimenting with Hydra and P5Live to create her own particular visual universe. She is a professor of interactive design and combines her teaching activity with live performances. Together with other livecoders and artists, she has participated at festivals and venues such as Algopolis in Ljudmjla (Slovenia, 2022), at the 360 dome of Cosmocaixa (Barcelona, 2022), Festival Poesia en Voz Alta (Cd. Mexico, 2021), at the International Congress on Live Coding (Utrecht, 2023), Festival Influx (Barcelona,2023), Digital Impact Exhibtion (Barcelona, 2023), Hangar (Barcelona, 2021-2023), ISEA (Barcelona, 2022), Ars Electronica Garden (Barcelona, 2022), Konvent PuntZero (Berga, 2022), Exposició Dispositius Visuals (Cd. Mexico, 2022), Biennal de la Ciutat i la Ciència (Barcelona, 2021, 2022), Festival ECOSS (Barcelona, 2021), Festival Loop (Barcelona, 2021), Festival Dyscorpia (Canada/ online-2020), Festival JustMad (Madrid-2015, 2017), among others.

She teaches at various academic institutions in Spain, as an expert in applied interaction for artistic and design projects, with experience in electronics, tangible interfaces and digital fabrication techniques. She is currently part of the artistic collective Axolot.cat, where she co-coordinates cultural projects. www.turbulente.net

Eloi Isern (AKA Elo el Bon Noi)

Eloi el Bon Noi is a composer and live coder who prides himself on being able to perform his own work with his own means. He has participated in many artistic events using the code in a creative way. He also gives workshops and lectures on live coding. He has been selected to present his work at festivals such as LEM (2022), Mutek (2022), VIU (2021, 2023), Dimecres de So i cos (2023), Generator (2023) or Influx (2023) among others. In 2023 he presented his work Eloi el Bon Noi i les Màquines de terrabastall at the ICLC, the international live coding conference held in Utrecht. He forms a performance duet based on spoken word and live coding together with the writer and thinker Eloy Fernández Porta with whom they have performed at literature and contemporary art festivals such as Brama! de Masnou (2022), the Literatura en trànsit de Barcelona (2022), the Fundación Telefónica de Madrid (2022), the Barcelona Poesia (2023), the Poesia i + (2023), the Flux (2023) or Cicle Palavra Inverfest (2024).

https://eloielbonnoi.bandcamp.com/



Holding up burning houses

Lorenzo Berretti

In my performance, music and visual blend harmoniously togheter to create new evocative worlds. Through a thoughtful research on dramatic sonic movements, the songs wanders between several musical languages, creating unexpected hybridizations. This vast emotional gradient finds fulfillment in the live set, where the rhythmic dimension intersects with nice-melancholic melodies. My music is highly influenced by all the 90's idm electronic british music: Aphex Twin, Squarepusher, Boards Of Canada, etc. I'm also attracted to the rave scene, the Roman one in particular, quite peculiar in its aesthetic.

I use TidalCycles for music and Hydra for visual on two different laptops.

Nabìr is the solo project of Rome-based audio + visual artist Lorenzo Berretti. Nabìr employs live coding on TidalCycles and SuperCollider with handmade cassette tape loops to create imaginative soundscapes and nostalgic atmospheres. Both the music and the visuals are conceived as a warm and welcoming hug, a flood of memories that passes through the lenses of digital and computer manipulation. A merging of the old and the new, where the boundaries between these dimensions are blurred through the recontextualisation of live coding, cassettes, vhs, sampling, field recording, and looping. These compositions blur the genres of IDM, ambient, drone, and electronic music.

The Unsyncable II - Seven Rasas

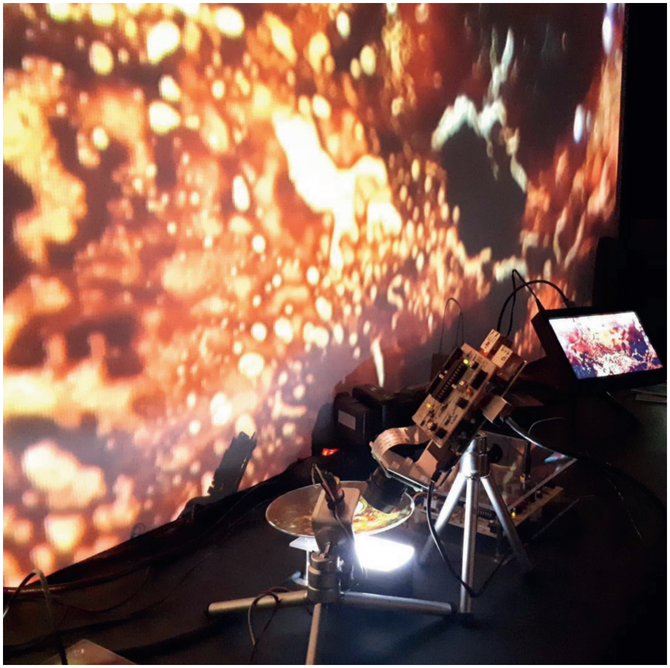
Wolfgang Spahn

Sparked by his stay at bangaloREsidency in 2016, Wolfgang Spahn explores in this noise and projection performance the Rasas of traditional Indian Aesthetics. Despite many changes during centuries, Rasas formed a crucial part of classic Indian performance arts. Their focus lies on guiding the audience into a parallel aesthetic universe, where spectators may experience elemental human emotions such as love, comedy, fury, compassion, fear, heroism or mystery.

The Performance starts with rhythms based on Fibonacci sequence and then opens up to delve into seven Rasas that captivate the audience. Fibonacci sequence actually has been first described in Indian mathematics (ca. 200BC) and also influenced Sanskrit poetics. Thus the installation pays tribute to Indian Aesthetics and their artists.

"The Unsyncable II - Seven Rasas" uses an open source Paper Synthesizer to sculpt electric circuits into sonic waveforms. Paper Synthesizer is a modular analogue synthesizer, which is based on Spahn's sustainable Paper PCBs. Paper PCBs are an option to create sustainable boards that use renewable resources and also outwit industrial standards. Due to their modular nature Paper Synthesizer elements can be re-arranged, re-used and most notably extended to create more complex structures without limitation.

All audio and visual synthesizer, effects and devices are designed and build by the artist.



Wolfgang Spahn is an Austrian-German visual artist based in Berlin. His work includes interactive installations, miniature-slide-paintings and performances of light & sound. His art explores the field of analogue and digital media and focuses on both their contradiction and their correlation. That's why he is also specialized in re-appropriated and re-purposed electronic technologies.

Organalog

Miha Godec

Organalog is a unique new media sound performance where gravity and water playfully dictate the rhythm, while nature through bio-sonification creates the sound. Miha Godec blends these impulses, surfing on waves of chaos and unpredictability, and pushing the boundaries of experimental musical exploration. His unique ability to combine natural elements with modular synthesizers creates an immersive experience that invites listeners to delve into the web of life that surrounds us.

Miha Godec (SI,1988) is an artist, musician, photographer, videographer and lecturer. Godec has a background in natural science, a bachelor's in photography and a master's degree in new media and contemporary arts. His creative practice, which lies at the intersection of science, art and new technologies, focuses on developing new interdisciplinary projects that investigate the consequences of anthropogenic impacts on aquatic ecosystems and sonifying natural processes.

Solo for Computer and Feedback

Remmy Canedo

Solo for computer & feedback (2023)
Multiform electronic music with open duration

Inspired by Steve Reich's Pendulum Music, this piece uses the same mechanism as a metaphor to exhibit the loss of freedom through the pendulum movement of the microphone, which will be slowly extinguished by gravitational force. As a result of this, the sound feedback will gradually increase. Simultaneously, the pure sound will be altered through electronic processes in real time until its complete destruction. This symbolizes how our socio-political environment manipulates our freedom of expression and thought to the point of nullifying it. Dedicated to all the victims of the abuse of power through states of absolute domination.

Remmy Canedo is a digital alchemist that transmutes mechanical waves into experimental electronic art. He studied composition and computer music at the University of Chile, Musikhochschule Stuttgart and later at IRCAM.

His work is heavily influenced by cultural transnationalism, evolutive new forms of societies and the causality of technological development. It exposes a dynamic and critical view of our environment and the way we perceive it, achieving an authentic conceptual language based in experimental metacognition, psychoacoustics and visualization.

Since 2006 he composes music, audiovisual works and interactive installations for instruments, voice & multimedia. In the beginning, he explores the manipulation and deformation of sound in real time, being the experimentation and dialog between machines and performers his central point. Later, he focuses his work on the implementation of live algorithmic composition as an expansion of the concept of sound manipulation, but in this case applied to the score, generating interactive networks that involve the compositional process, performers and visual elements for the creation of multiform music. In 2012 he start making audiovisual installations with AVAF collective for interactive art, winning the 1st prize in the International Lanxess Composition Competition at Acht Brücken Festival, Köln.

Besides his creative output, he works as a computer music designer, programming and performing others works with music, video and electronics. Since 2012 head of Reactive Ensemble, an ensemble specialized in computer music design and live electronics for the interpretation, preservation and expansion of multimedia art and electronic music tradition.

beat.me 102

IOhannes m zmölnig

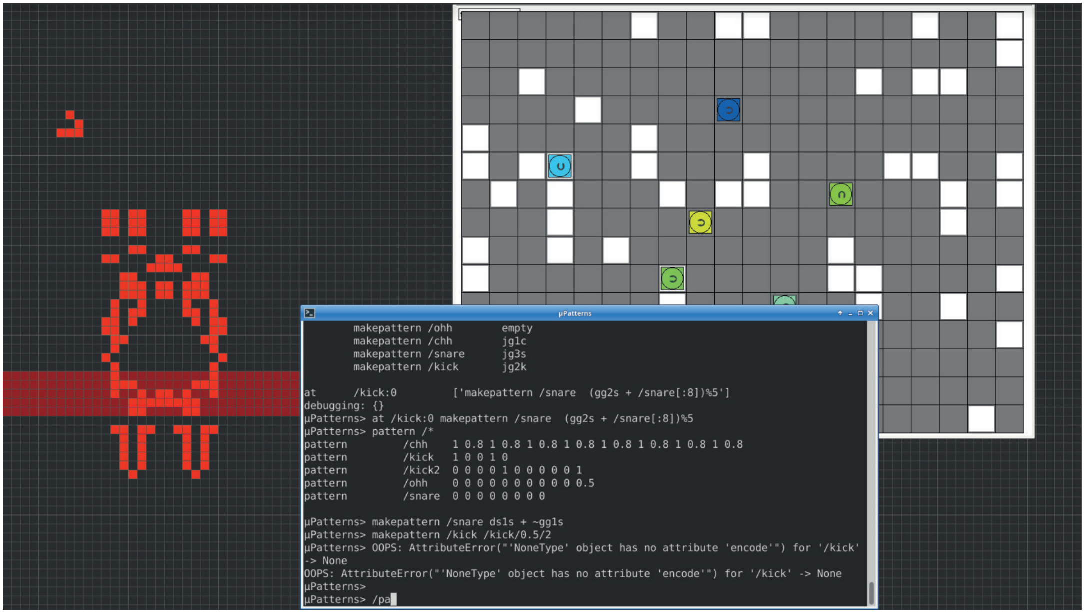
a solo live-coding performance, fighting bots, bugs, drones and cellular automata.

with plenty of cheek-in-tongue references to the golden days of toplap, including al-jazari and tidal.

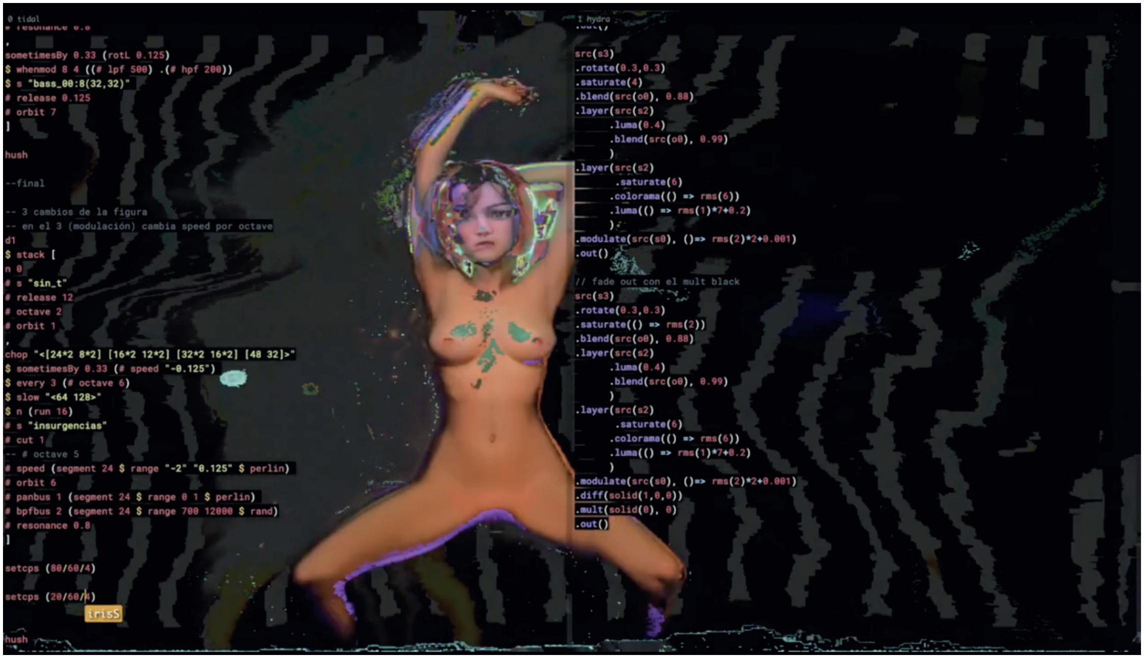
IOhannes m zmölnig is a software developer and artist known for his work in the field of creative coding and open-source software. He is a core developer of Pure Data (Pd), a visual programming language for creating interactive computer music and multimedia works. zmölnig has significantly contributed to the development and maintenance of Pd, making it a powerful tool for artists, musicians, and researchers worldwide. Born in Austria, zmölnig studied computer science and has been actively involved in the open-source community for many years. He has taught workshops and given lectures on Pure Data and creative coding at various institutions and festivals around the world. Additionally, zmölnig has created numerous software libraries and tools that extend the functionality of Pd, further enriching the platform's capabilities.

His artistic practice often blends technology, sound, and visuals, exploring the intersections of these domains. zmölnig's work has been featured in exhibitions and performances, showcasing his innovative approach to digital art and interactive media.

(according to mistral.ai)



```
        makepattern /ohh        empty
        makepattern /chh        jg1c
        makepattern /snare      jg3s
        makepattern /kick       jg2k

at      /kick:0         ['makepattern /snare  (gg2s + /snare[:8])%5']
debugging: {}
µPatterns> at /kick:0 makepattern /snare  (gg2s + /snare[:8])%5
µPatterns> pattern /*
pattern         /chh    1 0.8 1 0.8 1 0.8 1 0.8 1 0.8 1 0.8 1 0.8 1 0.8
pattern         /kick   1 0 0 1 0
pattern         /kick2  0 0 0 0 1 0 0 0 0 0 1
pattern         /ohh    0 0 0 0 0 0 0 0 0 0 0.5
pattern         /snare  0 0 0 0 0 0 0 0

µPatterns> makepattern /snare ds1s + ~gg1s
µPatterns> makepattern /kick /kick/0.5/2
µPatterns> OOPS: AttributeError("'NoneType' object has no attribute 'encode'") for '/kick'
-> None
OOPS: AttributeError("'NoneType' object has no attribute 'encode'") for '/kick' -> None
µPatterns>
µPatterns> /pa
```



```
,
sometimesBy 0.33 (rotL 0.125)
$ whenmod 8 4 ((# lpf 500) .(# hpf 200))
$ s "bass_00:8(32,32)"
# release 0.125
# orbit 7
]

hush

--final

-- 3 cambios de la figura
-- en el 3 (modulación) cambia speed por octave
d1
$ stack [
n 0
# s "sin_t"
# release 12
# octave 2
# orbit 1
,
chop "<[24*2 8*2] [16*2 12*2] [32*2 16*2] [48 32]>"
$ sometimesBy 0.33 (# speed "-0.125")
$ every 3 (# octave 6)
$ slow "<64 128>"
$ n (run 16)
# s "insurgencias"
# cut 1
-- # octave 5
# speed (segment 24 $ range "-2" "0.125" $ perlin)
# orbit 6
# panbus 1 (segment 24 $ range 0 1 $ perlin)
# bpfbus 2 (segment 24 $ range 700 12000 $ rand)
# resonance 0.8
]

setcps (80/60/4)

setcps (20/60/4)

hush
```

```
src(s3)
.rotate(0.3,0.3)
.saturate(4)
.blend(src(o0), 0.88)
.layer(src(s2)
      .luma(0.4)
      .blend(src(o0), 0.99)
      )
.layer(src(s2)
       .saturate(6)
      .colorama(() => rms(6))
      .luma(() => rms(1)*7+0.2)
      )
.modulate(src(s0), ()=> rms(2)*2+0.001)
.out()

// fade out con el mult black
src(s3)
.rotate(0.3,0.3)
.saturate(() => rms(2))
.blend(src(o0), 0.88)
.layer(src(s2)
      .luma(0.4)
      .blend(src(o0), 0.99)
      )
.layer(src(s2)
       .saturate(6)
      .colorama(() => rms(6))
      .luma(() => rms(1)*7+0.2)
      )
.modulate(src(s0), ()=> rms(2)*2+0.001)
.diff(solid(1,0,0))
.mult(solid(0), 0)
.out()
```

Singular reproductible 2

Iris Saladino

Iris Saladino, musician and creative developer. She has been livecoding (music and visuals) for the last 4 years using open source programming languages and p2p systems to mix web technologies looking forward to finding new audiovisual aesthetics, sound controlled. She intends to overcome the contradictions of colonialism and capitalistic utilitarism by trying some strategies when designing her sets (updating regional aspects of her own culture, capturing social media sounds and participating in collective improvisations web based) and also producing local irl and digital events including collective performances and hacklab livecoding meetings. She has also been disclosing livecoding in tech meetups, academic events and travelling to different argentinian provinces to perform, teach and share livecoding technologies and values. She played at several local and international electronic art festivals like Mutek AR and ES, Domo Lleno, Piksel, Overkill, Network Music, among others.

I have been thinking a lot about how deeply female representation in advertising and entertainment molded my way of feeling as a woman, how it conflicted me with my own existence and how then social media degraded even more my relationship with my body, my image, my features, my ancestors, my origin and also my environment... This video is an elaboration of that mess in order to heal.

Reactive Ensemble performs ECHO52

Reactive Ensemble performs ECHO52

ECHO52 is a hybrid collective of composers digitally based in Berlin. Established under the auspices of the Delian Academy for New Music, and directed by composer Alexandros Spyrou, the collective aims to leverage the connectivity afforded by modern telecommunications to redefine artistic spaces and territorialisation. Its focus lies in the exploration of the relationship between artificiality and human expression, achieved through the integration of instrumental performance and audiovisual media. ECHO52's output spans concerts, sound installations, and interdisciplinary performance art. The collective comprises Tobias Fandel (New York/Berlin), Sandra Gonzalez (Buenos Aires), Chung Ching Lam (Hong Kong), Kyungjin Lim, Savannah Agger (both Berlin), and Panagiotis Botzios (Lübeck). In 2024 ECHO52 composed pieces especially for Reactive Ensemble which will be presented in the following program.

Program:
Kyungjin Lim - [mi:t]spiel (2024*) for violoncello, live electronics and video
Savannah Agger - Being Water (2024*) for violoncello and electronics
*Norwegian premiere
Celine Papion: Violoncello
Kyungjin Lim: live electronics
Remmy Canedo: live electronics

With the support of: EEFER

in collaboration with: IDKF

Reactive Ensemble (RE) is an electro-acoustic collective from Stuttgart dedicated to reshaping the nature of music creation and performance. Through unlimited experimentation, the ensemble creates innovative formats that challenge traditional music conventions and reimagine how sound, space, and collaboration can be experienced. Active since 2013, RE has developed several programs with different formats and constellations, presenting them on various stages and festivals worldwide, like the New Music Days Festival Danzig, PianoPlus-Festival, ZKM Karlsruhe, Musik der Jahrhunderte, Stuttgart, Cité Internationale des Arts Paris, 55è Festival de Pollença, Mallorca, and many others. In 2022, the Musikakademie Rheinsberg selected RE as resident ensemble for its 2022/23 season, giving the ensemble the opportunity to create innovative programs in collaboration with OP:___ duo, exploring the hybridization of performance and concert formats with theatrical elements. Later in 2023, the European Festivals Fund for Emerging Artists awarded the ensemble with the EFFEA Discovery Residency and in 2024 with the Springboard Residency, which gave the ensemble the opportunity to establish partnerships with the Delian Academy for New Music (Greece), Piksel Festival (Norway), Festival Catalysi (Italy) with the support of the Internationales Digitalkunst Festival (Germany).

www.reactive-ensemble.com

MEDIA()MESSe

Toolkit
of Care

Jenny Pickett, Julien Ottavi, Romain Papion, Tanja Brandmayr, Jan-Nahuel Jenny, Taro Klemens Knopp, Anastasia Melandin, Dimitra Kousteridou, Gisle Frøysland, Maite Cajaraville

MEDIA()MESSe: Is Caring for Media to care for the Mess? Workshops/Conferences. This conference is based on the work of COST Action Toolkit of Care (TOC), CA21102, supported by COST (European Cooperation in Science and Technology). https://cost.eu/

This conference-meet-up brings together four innovative European labs working at the intersection of media and open technologies. Over three days, participants will explore the creative and societal potential of technology, especially focusing on how digital tools and media can be instruments of care within communities. Led by expert trainers from each lab, the event offers an immersive experience, combining discussions, hands-on experimentation, and collaborative performances that push the boundaries of traditional technological use.

Objectives and Themes

The program is designed to engage participants in understanding and expanding the creative possibilities of technology in everyday life. Through experimentation with sensor instruments, interactive performances, and technology hacking (both visual and musical), participants will explore:

- Technology as a Tool for Care: How can technological tools be adapted to foster care, support, and empowerment in our digital lives?
- Creative Collaboration through DIWO (Do It With Others): How can we develop new collaborative methodologies that emphasize inclusivity, support, and creative freedom?
- Sustainable and Ethical Technology Practices: What are responsible, sustainable approaches to technology that consider societal impacts and care for participants and audiences?

Toolkit of Care Toolkit of Care is an interdisciplinary group of creative practitioners, academics, researchers, and artistic/craft organizations specializing in creative technologies, who have come together to form a “care critical network”. The action network will collaborate to share collective expertise and creatively employed technical knowledge to develop care knowledge and methodologies.

This COST Action Toolkit of Care (TOC), CA21102, is supported by COST (European Cooperation in Science and Technology). https://cost.eu/ *COST (European Cooperation in Science and Technology) is a research and innovation network funding agency. Our actions help connect research initiatives across Europe and enable scientists to develop their ideas by sharing them with their peers. This stimulates their research, careers, and innovation.

Anastasia Melandin, Dimitra Kousteridou - MADLab Media Arts & Design Research Lab, Limassol, Cyprus - Pivoting on hybrid and interdisciplinary research in arts, design, and emerging techno -scientific culture.

Jenny Pickett, Julien Ottavi, Romain Papion - APO33 is an interdisciplinary artistic, theoretical and technological laboratory that develops various collective projects combining research, experimentation and intervention in the social space.

Tanja Brandmayr, Jan-Nahuel Jenny, Taro Klemens Knopp - Stadtwerkstatt (STWST) is a cultural center in Linz, Austria, which was founded as an artists' collective in 1979. Since the 1980s it has shaped media history with significant projects in the context of new media.

Gisle Frøysland, Maite Cajaraville - PIKSEL - Piksel Festival offers an engaging and thought-provoking experience, blending art, technology, science, and critical discourse. With the involvement of artists, technologists, and activists from around the world.

Funded by
the European Union

cost
EUROPEAN COOPERATION
IN SCIENCE & TECHNOLOGY

Twelve Hours, Same Time

Dirk Johan Stromberg, Michał Seta, RedSpills

Although Digital Musical Instruments (DMIs) are not new, they remain on the fringes of musical performance. We don't wait for the mainstream to catch up with the times, instead, we push forward innovative approaches to musical performance in this context. DMIs open doors to exploration of gestures as part of a narrative that supports the musical expression and sound object manipulation, which leads to the possibility of "story telling" using gesture and sound. We embrace the recent (and not so recent) development of network technologies enabling remote collaboration, virtual reality, creative coding and integration of different creative audio-visual tools and digital lutherie. This leads us to creating performances in virtual or hybrid spaces. We are inspired by traditional ways of multidisciplinary artistic expression and map them to the digital world.

This project builds upon our previous experience of telematic music practice spanning several years. Our paths have crossed during the COVID-19 pandemic, and we've stepped onto a fresh path of contributing our skills and ideas to develop a practice that involves Digital Musical Instruments (DMIs); balancing In-Real-Life (IRL) and virtual presence; scenographies that are adapted to the hybrid reality; and relationship with the audiences.

Improvisation offers a vehicle to explore the fringes push the boundaries of instrumental and musical practices. ItImprovisation is also a medium that presents the fundamental challenges of telematic practice. We use improvisation to challenge the inherent issues and harsh realities of telematics, and develop intuition to extend this practice beyond the technicalities of latency, and required technological pipelines. Creating performances that are responsive and interactive yet up against the realities of remote performance and latency. We use improvisation to challenge the inherent issues with telematics and develop intuition to extend our practice. The musical practice has extended to performances that include live video and lighting elements to create a specific visual, instrumental and musical aesthetic.

By choosing remote musical practice utilizing DMIs, we have embraced the fact that we need to question and challenge various aspects of the traditional musical practice. These include: social dynamics and logistics surrounding rehearsals and public performances, cultural identity, notions of virtuosity, and digital ecosystems.

We create a live comprovisation built around a sonic and lighting conversation, enabled by telematic/telepresence/teleperformance technologies.

Dirk Johan Stromberg is an improviser, music technologist, and composer. His body of work explores the dynamic interaction between performer, technology, and performance practice. Designing both hardware and software has led to the development of a variety of interfaces, synthesis techniques, installation works, electro-acoustic instruments, and interdisciplinary production works most notably his work with new musical instruments.

Current projects include Redspills a trio of DMIs working on VR telematic work in residency at La Sat in Montreal, a number of commissions for new DMIs and the creation and performance of collaborative works in Europe, Canada, US and in South East Asia. His touring has led to a number of performances in Asia, North America and Europe including Moers Festival (Moers

Germany), KLEX Festival (Kuala Lumpur, Malaysia), Map Festival (Melaka, Malaysia), Choppa Festival (Singapore), Open Waters Festival (Halifax Canada), Duong Dai Festival (HCMC and Hanoi, Vietnam), M1 Fringe Festival (Singapore) and Dear Himalaya From Chiang Mai (Chiang Mai, Thailand).

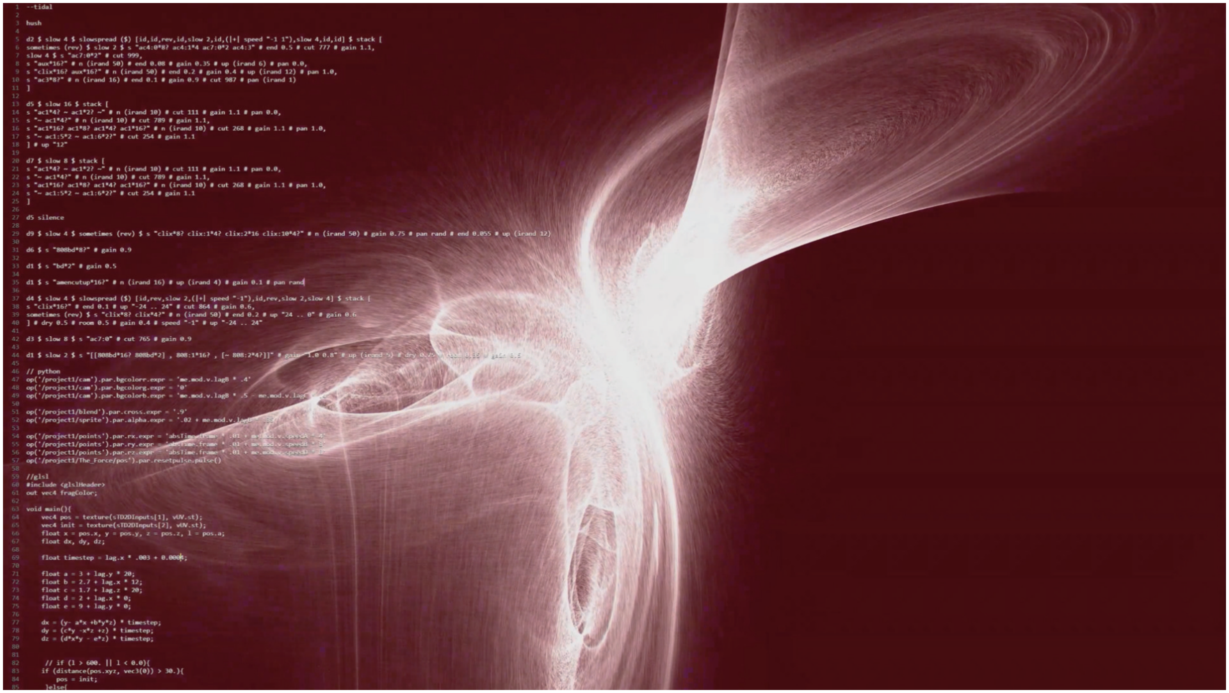
Michał Seta is a sound artist, improviser, coder and digital arts researcher. Transdisciplinarity is his daily bread and he conjures it in his personal and professional life. He co-founded the band No One Receiving as well as UniSecs, a spoken word and electroacoustic music duo. As a coder, he has contributed to his own work and that of other artists. He has served as a reasearch assistant to Sandeep Bhagwati, where he developed several digital scores. He has ventured into interactive art installations with [IR]rational, a commission from the Montreal Science Centre, and Re-Collect, an award-winning project that has been presented in North America, Europe and the Middle East. His short film [*]nScape was selected for the first Drone Cinema Film Festival and was followed by several musical releases in rapid succession, mainly on Silent Records. Recently, he has been interested in using video games as a vehicle for musical expression.

RedSpills - Although Digital Musical Instruments (DMIs) are not new, they remain on the fringes of musical performance. We don't wait for the mainstream to catch up with the times, instead, we push forward innovative approaches to musical performance in this context. DMIs open doors to exploration of gestures as part of musical expression, which leads to the possibility of "story telling" using gesture and sound. We embrace the recent (and not so recent) development of network technologies enabling remote collaboration, virtual reality, creative coding and integration of different creative audio and visual tools. This leads us to creating performances in virtual or hybrid spaces. We are inspired by traditional ways of multidisciplinary artistic expression and map them to the digital world.

The Way of Schesa

Ryan Ross Smith and Shawn Lawson

The Way of Schesa is the next stage of technical and artistic development of the collaborative live-coding duo, The Rebel Scum, aka Obi Wan Codenobi and The Wookie, aka Shawn Lawson and Ryan Ross Smith. We review our near decade long collaboration in terms of necessary personal and technological resilience in the face of large changes, leading to this new direction. This collaboration is based on an audiovisual live-coding practice addressing evolving aesthetics and open-source collaborative live-coding systems. Of particular note with The Way of Schesa is The Rebel Scum moving away from the fast, EDM-inspired approach associated with the AlgoRave scene to something a more mellow, more internal, more calming: The AlgoChill.



```
--tidal

hush

d2 $ slow 4 $ slowspread ($) [id,id,rev,id,slow 2,id,(|+| speed "-1 1"),slow 4,id,id] $ stack [
sometimes (rev) $ slow 2 $ s "ac4:0*8? ac4:1*4 ac7:0*2 ac4:3" # end 0.5 # cut 777 # gain 1.1,
slow 4 $ s "ac7:0*2" # cut 999,
s "aux*16?" # n (irand 50) # end 0.08 # gain 0.35 # up (irand 6) # pan 0.0,
s "clix*16? aux*16?" # n (irand 50) # end 0.2 # gain 0.4 # up (irand 12) # pan 1.0,
s "ac3*8?" # n (irand 16) # end 0.1 # gain 0.9 # cut 987 # pan (irand 1)
]

d5 $ slow 16 $ stack [
s "ac1*4? ~ ac1*2? ~" # n (irand 10) # cut 111 # gain 1.1 # pan 0.0,
s "~ ac1*4?" # n (irand 10) # cut 789 # gain 1.1,
s "ac1*16? ac1*8? ac1*4? ac1*16?" # n (irand 10) # cut 268 # gain 1.1 # pan 1.0,
s "~ ac1:5*2 ~ ac1:6*2?" # cut 254 # gain 1.1
] # up "12"

d7 $ slow 8 $ stack [
s "ac1*4? ~ ac1*2? ~" # n (irand 10) # cut 111 # gain 1.1 # pan 0.0,
s "~ ac1*4?" # n (irand 10) # cut 789 # gain 1.1,
s "ac1*16? ac1*8? ac1*4? ac1*16?" # n (irand 10) # cut 268 # gain 1.1 # pan 1.0,
s "~ ac1:5*2 ~ ac1:6*2?" # cut 254 # gain 1.1
]

d5 silence

d9 $ slow 4 $ sometimes (rev) $ s "clix*8? clix:1*4? clix:2*16 clix:10*4?" # n (irand 50) # gain 0.75 # pan rand # end 0.055 # up (irand 12)

d6 $ s "808bd*8?" # gain 0.9

d1 $ s "bd*2" # gain 0.5

d1 $ s "amencutup*16?" # n (irand 16) # up (irand 4) # gain 0.1 # pan rand

d4 $ slow 4 $ slowspread ($) [id,rev,slow 2,(|+| speed "-1"),id,rev,slow 2,slow 4] $ stack [
s "clix*16?" # end 0.1 # up "-24 .. 24" # cut 864 # gain 0.6,
sometimes (rev) $ s "clix*8? clix*4?" # n (irand 50) # end 0.2 # up "24 .. 0" # gain 0.6
] # dry 0.5 # room 0.5 # gain 0.4 # speed "-1" # up "-24 .. 24"

d3 $ slow 8 $ s "ac7:0" # cut 765 # gain 0.9

d1 $ slow 2 $ s "[[808bd*16? 808bd*2] , 808:1*16? , [~ 808:2*4?]]" # gain "1.0 0.8" # up (irand 5) # dry 0.75 # room 0.55 # gain 0.6

// python
op('/project1/cam').par.bgcolorr.expr = 'me.mod.v.lagB * .4'
op('/project1/cam').par.bgcolorg.expr = '0'
op('/project1/cam').par.bgcolorb.expr = 'me.mod.v.lagB * .5 - me.mod.v.lagC [illegible]

op('/project1/blend').par.cross.expr = '.9'
op('/project1/sprite').par.alpha.expr = '.02 + me.mod.v.lagB [illegible]

op('/project1/points').par.rx.expr = 'absTime.frame * .01 + me.mod.v.speedA * .4'
op('/project1/points').par.ry.expr = 'absTime.frame * .01 + me.mod.v.speedB * 8'
op('/project1/points').par.rz.expr = 'absTime.frame * .01 + me.mod.v.speedD * 8'
op('/project1/The_Force/pos').par.resetpulse.pulse()

//glsl
#include <glslHeader>
out vec4 fragColor;

void main(){
    vec4 pos = texture(sTD2DInputs[1], vUV.st);
    vec4 init = texture(sTD2DInputs[2], vUV.st);
    float x = pos.x, y = pos.y, z = pos.z, l = pos.a;
    float dx, dy, dz;

    float timestep = lag.x * .003 + 0.0004;

    float a = 3 + lag.y * 20;
    float b = 2.7 + lag.x * 12;
    float c = 1.7 + lag.z * 20;
    float d = 2 + lag.x * 0;
    float e = 9 + lag.y * 0;

    dx = (y- a*x +b*y*z) * timestep;
    dy = (c*y -x*z +z) * timestep;
    dz = (d*x*y - e*z) * timestep;


     // if (l > 600. || l < 0.0){
    if (distance(pos.xyz, vec3(0)) > 30.){
        pos = init;
     }else{
```

Shawn Lawson is an experiential media artist creating the computational sublime. He performs under the pseudonym Obi-Wan Codenobi where he live-codes real-time computer graphics with his open source software, The Force. Lawson's other work explores with a range of technology: stereoscopy, camera vision, touch screens, game controllers, hand-held devices, random number generators; and output formats: print, sculpture, mobile apps, instruction sets, animation, and interactive.

He has performed at Radical dB, Spain; ICLI, Portugal; ICLC, UK; ISEA, Canada; GENERATE!, Germany; CultureHub, NYC, and more. Shawn's artwork has exhibited or screened in museums, galleries, festivals, and public space in England, Denmark, Russia, Italy, Korea, Portugal, Spain, Brazil, Turkey, Malaysia, Iran, and Canada; locally in ACM SIGGRAPH, IEEE ProCams, ACM MM, The Art Institute of Chicago, Milwaukee Art Museum, Chelsea Art Museum, Eyebeam, Aperture Foundation Gallery, Nicholas Robinson Gallery, MIT, OSU, ASU, and LTU. He has given workshops in programming or live coding in Europe and the USA. Shawn is published in the proceedings of ICLC, ACM CC, ACM SIGGRAPH, ACM SIGCHI, ACM MM. Lawson's collaborative, Crudeoils, critiques structures of power: surveillance, economic exploitation, and authoritarian corruption. This collaborative is represented by Dean Jensen Gallery.

Lawson has received support from from the Electronic Media and Film Program at the New York State Council on the Arts, the Experimental Television Center's Finishing Funds Program, Kamel Lazaar Foundation, CultureHub's Micro-Residency, and Signal Culture's Toolmakers in Residency. Lawson studied fine arts at Carnegie Mellon University and École Nationale Supèrieure des Beaux-Arts. He received his MFA in Art and Technology Studies from the School of the Art Institute of Chicago in 2003. He is an Associate Professor of Computer Visualization in the Department of Art at Rensselaer Polytechnic Institute and selectively consults for independent artists and entertainment R&D branches.

Ryan Ross Smith is a composer, performer, sound designer, engineer and educator currently based in Roscoe, New York. Smith has performed throughout the US, Europe and UK, including performances at MoMA and PS1 [NYC] and Le Centre Pompidou [Paris, FR], has had his music performed throughout North America, Iceland, Denmark, Australia and the UK, has presented his work and research at conferences including NIME, ISEA, ICLI, ICLC, SMF, ACMC and TENOR, and has lectured at various colleges and universities. As a sound designer/engineer, Smith has produced work for ESPN (30 for 30 Podcast), Meadowlark, ABC (David Blaine's "Drowned Alive"), Kassen Brothers Production, Voltage Control Records, and WNYC's Studio360. In the academic world, Smith is known for his work with Animated Notation, and his Ph.D. research website is archived at animatednotation.com. Current & recent projects include The Rebel Scum [live-coding duo with visual artist Shawn Lawson], Duets [a series of remotely-produced duets with musical friends from around the globe], Lines and Patterns [musique concrete disguised as ambient music], Green Dome [with Zeena Parkins and Ryan Sawyer], Ross Farwell [IDM/Breakbeat], Sequential Switch [daily modular synthesizer project (2019)] and Golden Everlasting [modular synthesizer-based dance music]. Smith is currently an Assistant Professor of Music at the State University of New York at Oneonta.

darch is a visualist and live coder exploring the chaos emerging from simplicity, glitches and the happy mistakes by creating visuals generated by algorithms.

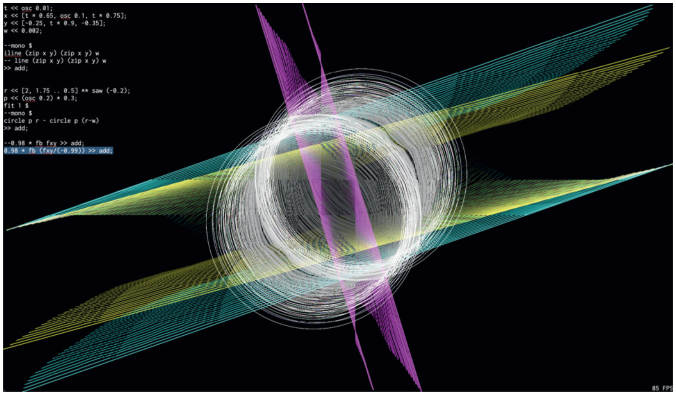
He will be making visuals using Punctual, a functunal approch to GLSL shaders running i a browser.

When performing live the code is written and edited on-the-fly, and projected alongside the visuals for the audience to also enjoy the art of coding and to demystify algorithms as something that is out of our control. He always strives to amplify the atmosphere of the music with his visuals, so it becomes a holistic synesthetic experience.

In 2019 he discovered live coding and co-funded Live Coders Collective Copenhagen. Ever since he have been teaching himself and others how to make visuals with code by hosting workshops and algoraves.

Hei, I'm Søren Peter (born 1986), a live coder and visualist/VJ based in Copenhagen. I've been doing live visuals for concerts and parties since 2011 and been into live coding visuals since 2019.

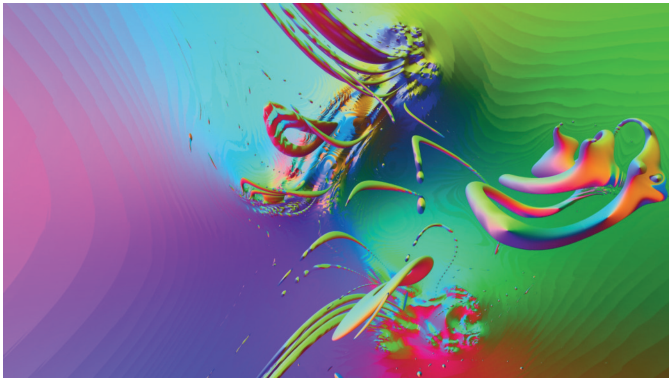
Artistically I'm driven by a question of what are ways to create interesting visuals using code. Exploring how complex patterns can emerge from simple algorithms. I want to understand the mechanics of digital tools, and explore how the accidents, glitches and bad code can be a source of new aesthetics. I don't want to leave the human our of the equations, so I'm not interested in Artificial Intelligences or Machine Leaning assisted digital creations. I want to play with the mathematics and formulas that lay beneath the visuals.



```
t << osc 0.01;
x << [t * 0.65, osc 0.1, t * 0.75];
y << [-0.25, t * 0.9, -0.35];
w << 0.002;

--mono $
iline (zip x y) (zip x y) w
-- line (zip x y) (zip x y) w
>> add;


r << [2, 1.75 .. 0.5] ** saw (-0.2);
p << (osc 0.2) * 0.3;
fit 1 $
--mono $
circle p r - circle p (r-w)
>> add;

--0.98 * fb fxy >> add;
0.98 * fb (fxy/(-0.99)) >> add;
```

Live coded visuals in Punctual

Søren Peter Mørch



Transmission~

Luis Sanz

Transmission~ is a series of immersive audiovisual works that explore the symbiotic relationship between synthetic sound and abstract animation. Inspired by the poetic musings of physicist Richard P. Feynman, these works delve into the realms of algorithmic systems, sonic evolution and visual transformation.

Drawing on Feynman's reflections on the self-replicating nature of molecules, Transmission~ envisions a world where sound and visuals emulate the organic processes of life. Through the seamless interplay of algorithmically generated soundscapes and constantly evolving abstract animations, the works echo the dynamic dance of atoms, the birth of molecules and the intricate complexity of life forms.

Luis Sanz is a multidisciplinary artist working with synthetic sounds, computer graphics and physical audiovisual experiences. As an artist, Sanz develops installations that focus on the relationships between bodies and spaces, creating acoustic-imaginary dimensions that combine video, spatial sound, light and field recordings. As a musician, Sanz uses programming languages to develop rhythmic techniques and algorithmic processes of modulation and pattern generation in digital and analogue devices. His sonic works integrate noise, rhythms, processed field recordings and extreme computer music. Sanz has co-founded Fakedac~, an algorithmic art platform based in England, and Amarus, an experimental music network based in Switzerland. He has performed in Asia, Europe and Latin America with the electroacoustic noise duo Noijzu and as a solo artist. Sanz holds a BA in Art and an MA in Contemporary Art Practice from the Hochschule der Künste in Bern, Switzerland.

In recent years, his works are shown across the world at international festivals and venues including A Bunch of Noise (Shanghai CN) / Twenty Alpha (Hong Kong HK) / Chaos Non Musica (Bali ID) / 24D SPACE (Chengdu CN) / JAR (Xi'an CN) / DDC (Beijing CN) / 316centro (Mexico City MX) / Vernacular Institute (Mexico City MX) / Tecnológico de Monterrey (Monterrey MX) / Jogja Noise Bombing (Yogyakarta ID) / Ruang Gulma (Yogyakarta ID) / IKLECTIK (London UK) / Myanmart Gallery (Yangon, MM) / Sonorities (Belfast GB-NIR) / The Wire 40 X ESS (Chicago US) / CASo (Buenos Aires AR) / Frestas (Río de Janeiro BR) / Porta (São Paulo BR) / Klang Moor Schopfe, Biennale für Audiovisuelle Kunst (Hochmoor Gais CH) / Volumens (Valencia ES) / Berlin Atonal (Berlin DE) / CTM (Berlin DE) / Espacio Espositivo (Madrid ES) / Node (Lausanne CH) / International Film Festival (Rotterdam NL) / M4Music (Zürich CH) / Circles of Light (Moscow RU) / Mapping (Geneva CH) / Mira (Barcelona ES) / Proyecto AMIL (Lima PE) / Corsica Studios (London UK) / Centras (Kaunas LT) / Centre for Narrative Practice (Pristina XK) / OKC Abrašević (Mostar BA).

IDLE Data Transitions

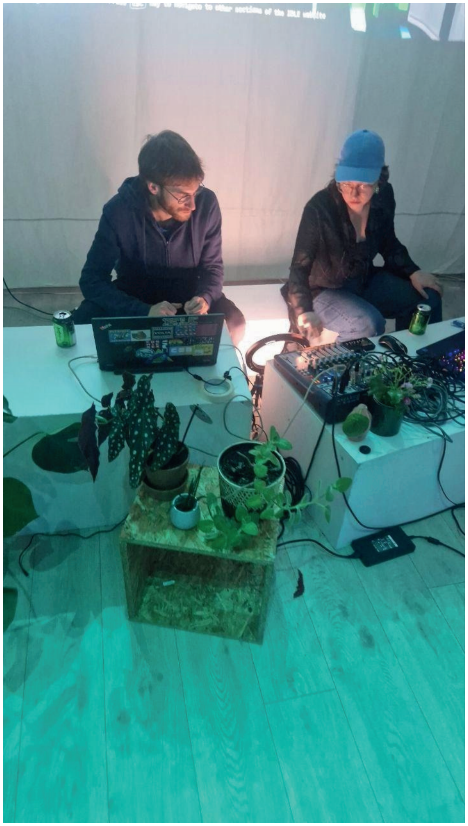
Blaž Pavlica, Florencia Alonso

IDLE Transitions is a Live Coding Internet of the things performance, it aims to bridge connections between different data flows that are happening in our daily lives. Invisible satellites, consoles, internet protocoles, 3D worlds, sounds and lights are live coded for creating interactions that highlights those connections.

This is a continuation from the IDLE RESIDENCY: Virtual instruments in WebVR, Virtual Reality Worlds, 3D objects, interaction and more. IDLE, Inclusive Digital Laboratory for Experimental Art, is an innovative and inclusive art project based in Bergen, utilizing Studio 207 as a digitally updated art venue. Through the Virtual Gallery, artists and audiences can remotely control the venue's audiovisual devices via the Internet.

Blaž Pavlica is an audio-visual artist and programmer. He is interested in generative music and visuals in different contexts, from analog video feedback loops and real time 3D rendering to live coding and spatial audio. In the last years he has been focused on live coding visuals with Hydra language and live coding improvised electronic dance music with SuperCollider.

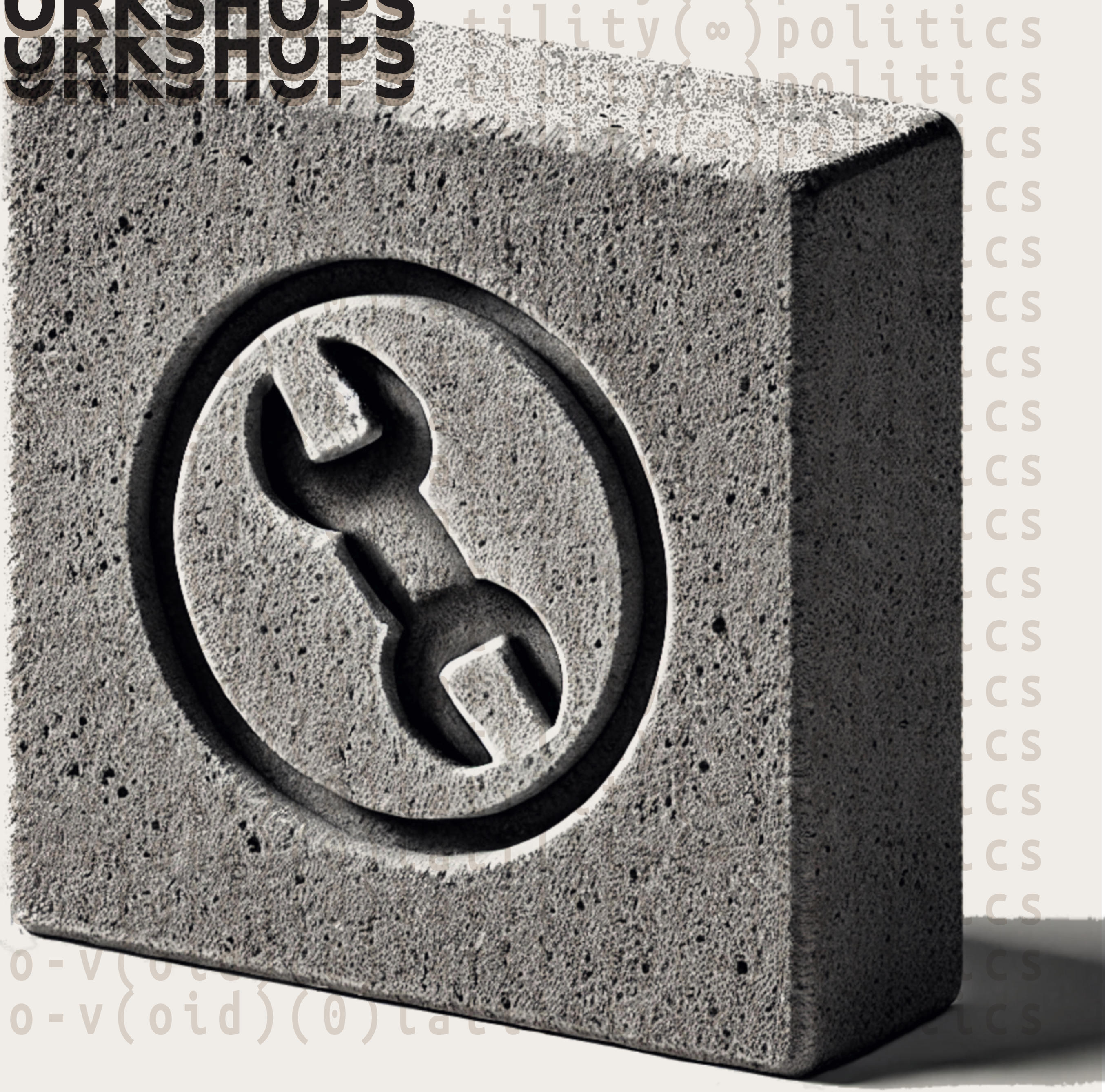
Florencia Alonso (Flor de Fuego) is a digital-craft artist based in Germany. She works with programming and live coding in order to create performative experiences. Her research rounds concepts like the body, space, code and chaos. She has taken part in MUTEK Montreal/Spain/Argentina, Node Forum Digital Arts, Die Digitale Düsseldorf, ICFP Ljubljana, Digital Art Zürich.



As a duo Blaž and Flor worked well together, coming from similar standpoints and with a complimentary approach to the tasks at hand throughout the residency.

WORKSHOPS

WORKSHOPS
WORKSHOPS

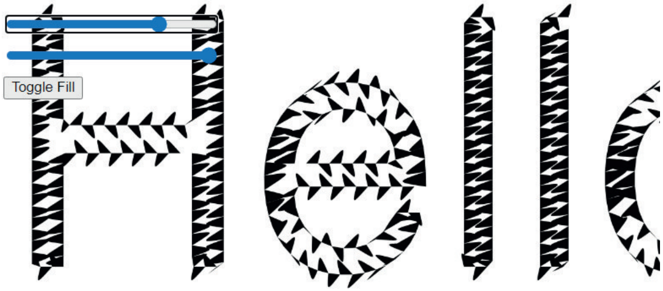

tility(∞)politics
Geo-v(oid)(0)lat

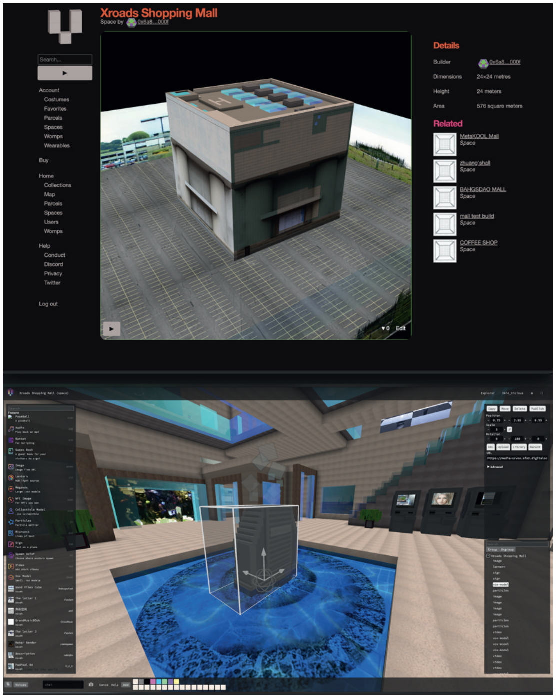
Sonus Verbosa

Anastasia Melandinou

The suggested workshop studies a meta-linguistic environment where typography, words, letters, the shapes that convey a meaning gets enriched by sound giving them new multi sensory meanings.

Anastasia Melandinou is a graphic and motion designer from Greece with an artistic direction in creating motion narratives and typographic explorations with new technologies. She had been awarded twice with the Greek design award (EBGE) in the section of experimental design, has created her own tools with coding to push the design limits further and is always in to combine typography with another technologies that will create a visual engagement.




Xroads Shopping Mall
Space by 0x6a8...000f
Search...
Account
Costumes
Favorites
Parcels
Spaces
Womps
Wearables
Buy
Home
Collections
Map
Parcels
Spaces
Users
Womps
Help
Conduct
Discord
Privacy
Twitter
Log out
♥ 0
Edit
Details
Related
MetaKOOL Mall
Space
zhuang'shall
Space
BAHGSDAO MALL
Space
mall test build
Space
COFFEE SHOP
Space

Builder 0x6a8...000f
Dimensions 24×24 metres
Height 24 meters
Area 576 square meters

An introductory workshop on creating immersive environments online (for free).

James Alec Hardy has been performing with sound and moving image since 2002, using analogue video production technology to create immersive environments and installations.

His distinct visual language has been formed by 35 years of screen-based culture, D.I.Y. punk scenes, a fascination with analogue-to-digital conversion since the dawn of the internet.

Central to his practice is a unique studio housing a major collection of obsolete broadcast equipment, salvaged from decommissioned studios, used to create electronic feedback video and modular sound compositions for the source content. He has been championing the medium of digital video, connecting virtual 3D environments to physical works within a fine art context, exhausting the potential of blockchain-backed technologies. Mixing old and new techniques using VR production and 3D Scanning tools, game engines and online spaces merge live performance and sculpture. His engagement with audiences through a broad range of public-facing activity for two decades, has had his art shown internationally in biennales in Pakistan, Belgium, and Malta. In 2019 his work was featured daily as an ident for ITV, whilst also featured in a 2-month long museum show at the Saatchi Gallery on the history of rave culture. He has performed at the Whitechapel Gallery, the Serpentine Gallery, Tate Britain and Tate Modern, and exhibited at international artfairs with a representative gallery.

Building Environments in the Metaverse

James Alec Hardy

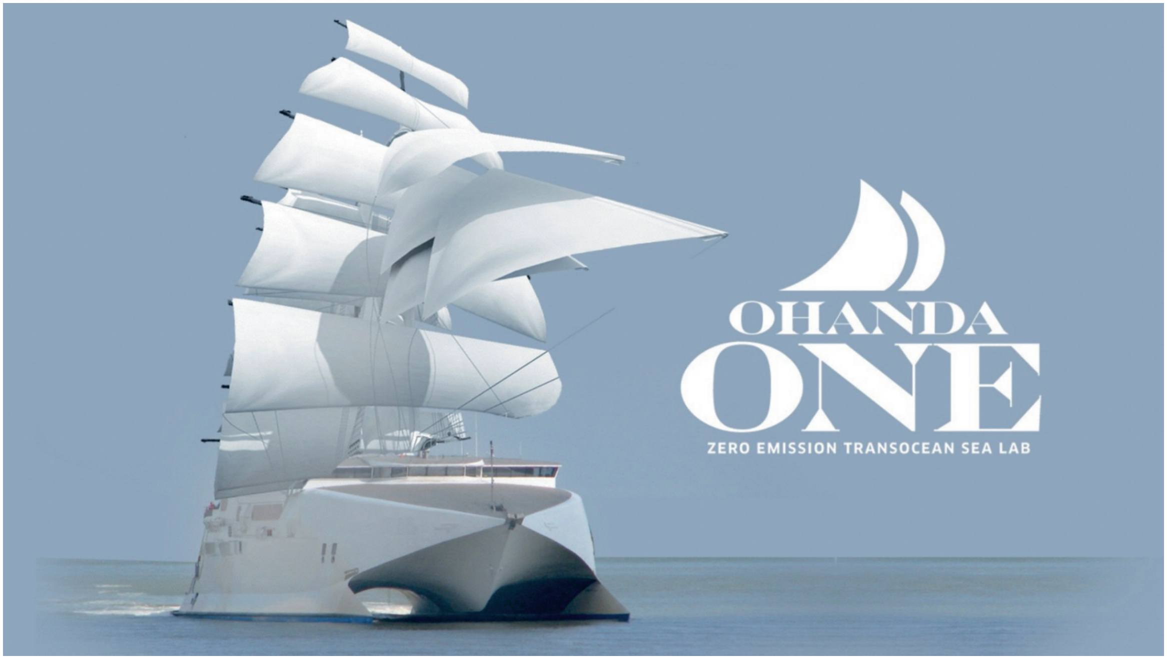
OHANDA.ONE

Juergen Neumann, Tuomo Tammenpää, Julian Priest

Ohanda One is an utopian vision for a zero emission ocean vessel and research platform hosting 150+ people sailing in a near future. Ohanda One is about open science, open software & hardware, open data and formats, curiosity and utopia. Onboard, each individual will be a part of a greater collaborative team, and besides their own topics, work together towards the sustainability goals. We work together, we make food and eat together, we relax together. There are no passengers. The first iteration, Ohanda One .01 or the “shiplet” is a 1:100 working scale prototype of the ship, but also just a symbol for the greater plan and bigger picture. The workshop is about the ideation and dreaming of the full scale platform and how to get there. It may include these topics:

- **Self-sustaining systems:** How to improve self-sustainability for life on board the ship (bio-sphere)?
- **Green tech:** How can we improve the ship design (hydrodynamics, sailing/drive, energy consumption/production, material, etc.)?
- **Social life:** co-existence and collaboration on board - what are the rules for the social life on board? What are the duties and freedoms in that shared space, how to agree on that, what power structures are needed and how and by whom are they executed?
- **Design:** What are the assumptions for the vessel design, how would we imagine the interior design, what are the fundamental requirements? What could cabins and social and work spaces and labs look like?
- **Toolchain:** What are the free/libre open source tools and data formats we need to “open source” the entire process - from ideation to operation?
- **Ownership and funding**: What ownership structure would we prefer? Where does the money come from? co-op vs. company?
- **Project admin and continuity**: What are the next steps for a roadmap towards Ohanda.One? Who's in charge?

Juergen Neumann: I am a Berlin based activist, IT consultant and entrepreneur, who has been committed to the technical and social aspects of information and communication technoliges for more than 3 decades. As a consultant for ICT strategy I have worked for numerous commercial and non-commercial projects and organisations. In 2002 I co-founded Freifunk, a German not-for-profit community of free and open wireless network activists. In 2007 I started the Open Hardware Initiative which in 2008 organized the first Open Technology Summit in Taiwan. I was a founding member of OHANDA - the Open Source Hardware and Design Aliance and the European Open Spectrum Aliance. Besides open source(d) hardware, my recent activities include the FLOSS based knowledge management tool DMX and Linqa – a bilingual platform for online collaboration. In 2013, I was appointed as an independent expert of the European Commission, exploring the obstacles of open and social innovation.


OHANDA
ONE
ZERO EMISSION TRANSOCEAN SEA LAB

Tuomo Tammenpää is a designer, entrepreneur, and artist based in Kemiö, Finland. He shares his time between design commissions, cultural productions, and experimental prototyping. After twenty years of work with interactive media art and digital design, he has focused his work on playful interaction in a connected world, embracing the ideological framework of Open Hardware and Do-It-With-Others practices. Tammenpää is a partner in Berlin-based knowledge management company DMX, he is a member of Pixelache -festival, Norpas -festival, and Association of Professional Graphic Designers in Finland. In 2016 Lisa Roberts, Daniel Blackburn, and Tuomo Tammenpää formed Art Group Pagan. In 2022 the couple Sari Kippilä & Tuomo Tammenpää founded Kulturhus Björkboda.

Julian Priest (1968 uk/nz/dk) is an interdisciplinary artist based in Copenhagen. He works with participatory and technological forms and recent works explore relationships to infrastructures, time, energy, security, health, communications, space technology and the sea.

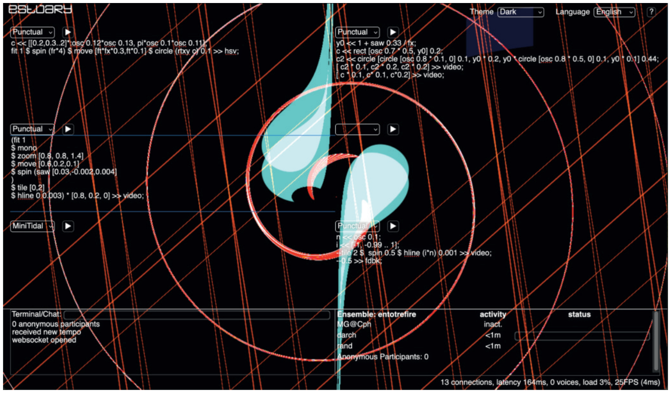
He was co-founder of early wireless freenetwork community Consume.net in London. He became an advocate for the freenetworking movement and has worked with wireless networking as a theme in fields of arts, development, and policy. He worked with independent research framework Informal and co-founded policy intervention OpenSpectrum UK to advocate an open spectrum in the public interest, in Europe and the UK. He was director of artist run space The Greenbench and board member of the Aotearoa Digital Arts trust, and Wellington Independent Arts Trust . He has lectured in arts and design at Victoria University of Wellington, A.U.T University, and Massey University. Currently he is researcher in satellite technology at IT University of Copenhagen and Aarhus University.

Live coded visuals in Punctual

Søren Peter Mørch

Learn how to make live visuals using coding. This workshop will be an introduction to Punctual, a functional language based on GLSL shaders. It is more compact that GLSL making it faster to type during a live performance. Punctual runs in the browser, so there is no need for installing anything. Punctual is also part of Estuary so it can be used alongside other live coding languages for collaborative and networked performances.

The workshop will be hosted by Søren Peter Mørch aka darch, a visualist and live coder from Copenhagen. In 2019 he discovered live coding and co-funded Live Coders Collective Copenhagen. Ever since he have been teaching himself and others how to make visuals with code by hosting workshops and algoraves.



```
c << [[0.2,0.3..2]*:osc 0.12*osc 0.13, pi*osc 0.1*osc 0.11];
fit 1 $ spin (fr*4) $ move [ft*fx*0.3,ft*0.1] $ circle (rtxy c) 0.1 >> hsv;
```

```
(fit 1
$ mono
$ zoom [0.8, 0.8, 1.4]
$ move [0.6,0.2,0.1]
$ spin (saw [0.03,-0.002,0.004]
)
$ tile [0,2]
$ hline 0 0.003) * [0.8, 0.2, 0] >> video;
```

```
y0 << 1 + saw 0.33 / fx;
c << rect [osc 0.7 * 0.5, y0] 0.2;
c2 << circle [circle [osc 0.8 * 0.1, 0] 0.1, y0 * 0.2, y0 * circle [osc 0.8 * 0.5, 0] 0.1, y0 * 0.1] 0.44;
[ c2 * 0.1, c2 * 0.2, c2 * 0.2] >> video;
[ c * 0.1, c* 0.1, c*0.2] >> video;
```

```
n << osc 0.1;
i << [-1, -0.99 .. 1];
--tile 2 $  spin 0.5 $ hline (i*n) 0.001 >> video;
--0.5 >> fdbk;
```

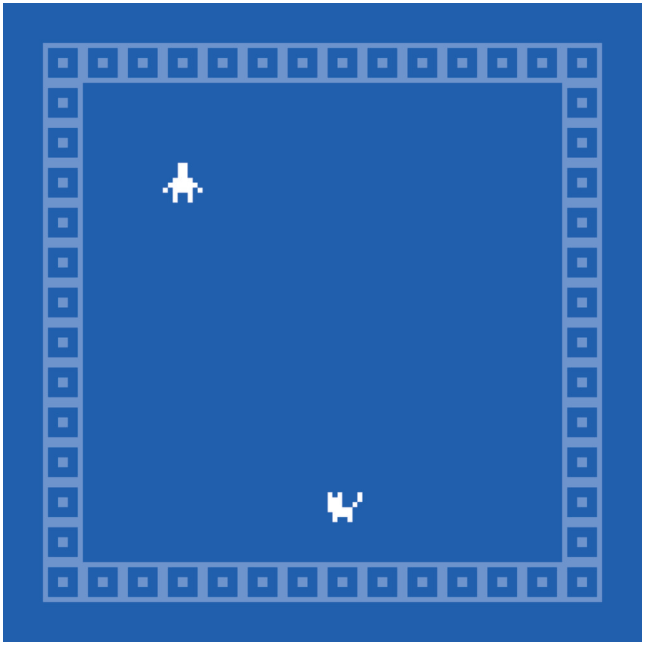
```
Terminal/Chat:
0 anonymous participants
received new tempo
websocket opened
```

```
Ensemble: entotrefire        activity    status
MG@Cph                       inact.
darch                        <1m
rand                         <1m
Anonymous Participants: 0
```

```
13 connections, latency 164ms, 0 voices, load 3%, 25FPS (4ms)
```

Hei, I'm Søren Peter (born 1986), a live coder and visualist/VJ based in Copenhagen. I've been doing live visuals for concerts and parties since 2011 and been into live coding visuals since 2019.

Artistically I'm driven by a question of what are ways to create interesting visuals using code. Exploring how complex patterns can emerge from simple algorithms. I want to understand the mechanics of digital tools, and explore how the accidents, glitches and bad code can be a source of new aesthetics. I don't want to leave the human our of the equations, so I'm not interested in Artificial Intelligences or Machine Leaning assisted digital creations. I want to play with the mathematics and formulas that lay beneath the visuals.



How to Make a "Videogame Poem": Creating Subversive Games with Open Source Tools

Jordan Magnuson

Can videogames be a form of poetry? It's a provocative question that challenges the traditional boundaries between art forms. While poetry is often seen as a medium for introspection and cultural critique, videogames are typically associated with industrialism, consumerism, and resource consumption—more often about conquering worlds than contemplating them. However, these assumptions can be subverted.

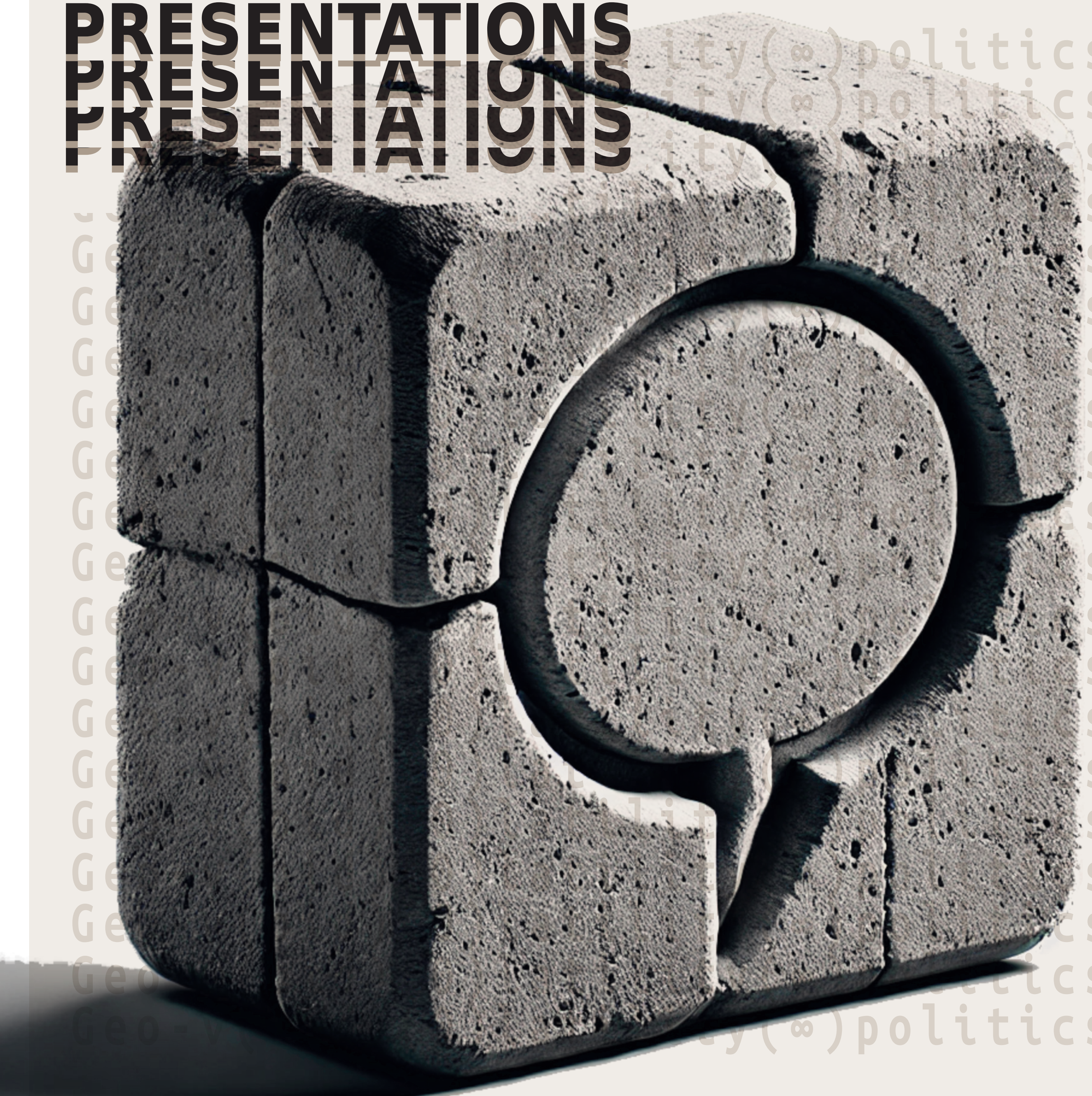
In this hands-on workshop, Jordan Magnuson will guide participants through the process of creating "game poems"—small, personal, and subversive videogames that prioritize reflection over reaction and symbolism over spectacle. Using accessible open-source tools such as Twine and Bitsy, attendees will learn how to craft interactive experiences that challenge traditional game design and contribute to a more sustainable and inclusive digital culture.

Participants will leave the workshop with a completed "game poem" of their own, along with the skills and knowledge to continue exploring this unique form of creative expression. No prior game development experience is required, making this workshop suitable for artists, writers, and anyone interested in experimenting with digital storytelling and short-form game design.

NOTE: Attendees should bring their own laptop with them to this workshop. (A tablet or smartphone can work in a pinch, but not ideal.) Headphones are useful but optional.

Jordan Magnuson is an experimental game designer and new media artist who seeks to challenge and push out expectations around videogames. Jordan's serious games, art games, "not-games," and "game poems" have been featured by Wired, PC Gamer, Le Monde, and others, shown at festivals and exhibitions around the world, and nominated for a variety of awards including the New Media Writing Prize and the IndieCade Grand Jury Award. Jordan is currently Senior Lecturer in Games and Media Art at the University of Southampton, and 2024-25 Fulbright Fellow in Digital Culture at the University of Bergen.

PRESENTATIONS


Geo-visuality(∞)politics

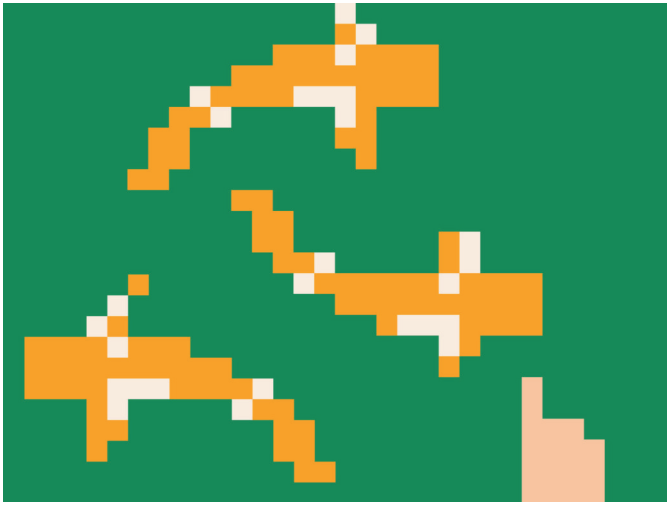
DRINK THE RIVER is a video game and installation exploring watery (and weird) re-imaginations of the River Eden in Cumbria. Christopher and Rosa - the team behind the project - open up a space for questions, virtual meet up, and extended community. In this space, they discuss video games as research, "world-building" and reimagination; the process behind making the game and using open resources; and their (leaky) cross-discipline collaboration.

DRINK THE RIVER: building watery worlds and the leakage between things

Rosa Prosser and Christopher Bonk

Rosa Prosser is an artist filmmaker from the Lake District, UK. Her practice seeks to explore human//more-than-human encounters and entanglements through the methodology of "sensory ecological ethnography", a site-specific and embodied approach towards research, communicated predominantly through the medium of moving image. She graduated from the University of Cambridge in 2021 with a BA in the History and Philosophy of Science, going on to undertake an MFA in Creative Documentary by Practice within UCL's Public Anthropology department.

Christopher Bonk is an illustrator, animator and game developer from Gelsenkirchen, Germany. Oscillating between pixels and paper, he draws, models, animates and codes with a favel for distinctive design, quirky characters and unusual storytelling.



What is a "Videogame Poem"? Subversive Game Design as Lyric Practice

Jordan Magnuson

Can videogames be a form of poetry? It's a provocative question that challenges the traditional boundaries between art forms. While poetry is often seen as a medium for introspection and cultural critique, videogames are typically associated with industrialism, consumerism, and resource consumption—more often about conquering worlds than contemplating them. However, these assumptions can be subverted.

Over the past several years, Jordan Magnuson has explored the concept of "videogame poems," using open-source tools to craft digital experiences that prioritize reflection over reaction, symbolism over spectacle. These small, minimalist games resist the industry's obsession with complexity and high-fidelity graphics, focusing instead on human context, connection, and the rhythms of everyday life. By embracing short-form expression, open-source technologies, and sustainable design principles, these videogame poems not only challenge traditional game design but also contribute to a more resource-efficient and accessible digital culture.

Drawing from their recently published open-access book, Game Poems: Videogame Design as Lyric Practice, Magnuson will explain the concept of a "videogame poem," and advocate for why it is an accessible and sustainable form of creative practice that anyone can (and should!) engage with as we seek new forms of artistic expression and cultural critique in the digital age.

Jordan Magnuson is an experimental game designer and new media artist who seeks to challenge and push out expectations around videogames. Jordan's serious games, art games, "notgames," and "game poems" have been featured by Wired, PC Gamer, Le Monde, and others, shown at festivals and exhibitions around the world, and nominated for a variety of awards including the New Media Writing Prize and the IndieCade Grand Jury Award. Jordan is currently Senior Lecturer in Games and Media Art at the University of Southampton, and 2024-25 Fulbright Fellow in Digital Culture at the University of Bergen.

A minimalist social network powered by plain text files

Søren Peter Mørch

Are you also feed up with big techs grip on our social lives online? And do you want something more personal than mastodon? Something that is easier to self-host and integrate with your own website? What if you could have the core features of twitter and instagram by just uploading a plane text file to a server?

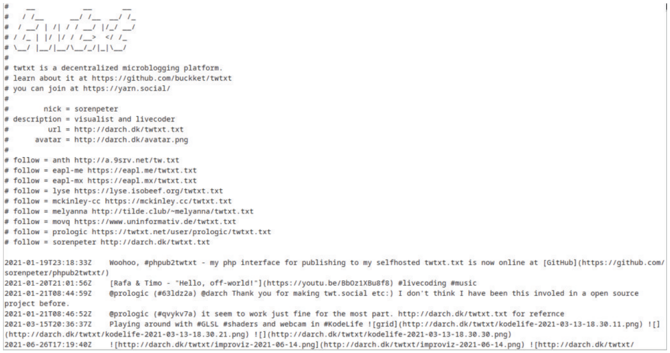
With Twtxt, a minimalist protocol for micro-blogging, you can. And with the tools that the communities around Yarn Social even your parents can start using twtxt too.

In my talk I want to explore my motivations as a digital artist for getting involved in the development of Yarn Social, a decentralized social media based on the Twtxt format, and why I decided to make my own tools in PHP to hopefully make it even more accessible for more people to self-host.

Live: http://darch.dk/timeline
Code: https://github.com/sorenpeter/timeline

Hei, I'm Søren Peter (born 1986), a live coder and visualist/VJ based in Copenhagen. I've been doing live visuals for concerts and parties since 2011 and been into live coding visuals since 2019.

Artistically I'm driven by a question of what are ways to create interesting visuals using code. Exploring how complex patterns can emerge from simple algorithms. I want to understand the mechanics of digital tools, and explore how the accidents, glitches and bad code can be a source of new aesthetics. I don't want to leave the human our of the equations, so I'm not interested in Artificial Intelligences or Machine Leaning assisted digital creations. I want to play with the mathematics and formulas that lay beneath the visuals.



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#
# twtxt is a decentralized microblogging platform.
# learn about it at https://github.com/buckket/twtxt
# you can join at https://yarn.social/
#
#        nick = sorenpeter
# description = visualist and livecoder
#         url = http://darch.dk/twtxt.txt
#      avatar = http://darch.dk/avatar.png
#
# follow = anth http://a.9srv.net/tw.txt
# follow = eapl-me https://eapl.me/twtxt.txt
# follow = eapl-mx https://eapl.mx/twtxt.txt
# follow = lyse https://lyse.isobeef.org/twtxt.txt
# follow = mckinley-cc https://mckinley.cc/twtxt.txt
# follow = melyanna http://tilde.club/~melyanna/twtxt.txt
# follow = movq https://www.uninformativ.de/twtxt.txt
# follow = prologic https://twtxt.net/user/prologic/twtxt.txt
# follow = sorenpeter http://darch.dk/twtxt.txt

2021-01-19T23:18:33Z    Woohoo, #phpub2twtxt - my php interface for publishing to my selfhosted twtxt.txt is now online at [GitHub](https://github.com/
sorenpeter/phpub2twtxt/)
2021-01-20T21:01:56Z    [Rafa & Timo - "Hello, off-world!"](https://youtu.be/BbOz1XBu8f8) #livecoding #music
2021-01-21T08:44:59Z    @prologic (#63ldz2a) @darch Thank you for making twt.social etc:) I don't think I have been this involed in a open source
project before.
2021-01-21T08:46:52Z    @prologic (#qvykv7a) it seem to work just fine for the most part. http://darch.dk/twtxt.txt for refernce
2021-03-15T20:36:37Z    Playing around with #GLSL #shaders and webcam in #KodeLife ![grid](http://darch.dk/twtxt/kodelife-2021-03-13-18.30.11.png) ![]
(http://darch.dk/twtxt/kodelife-2021-03-13-18.30.21.png) ![](http://darch.dk/twtxt/kodelife-2021-03-13-18.30.30.png)
2021-06-26T17:19:40Z    ![http://darch.dk/twtxt/improviz-2021-06-14.png](http://darch.dk/twtxt/improviz-2021-06-14.png) ![http://darch.dk/twtxt/
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Las fuerzas del suelo (The forces of the ground)

Julia Rossetti aka Látigx and curator Daniela Ruiz Moreno.

Julia Rossetti a.k.a. Látigx and Daniela Ruiz Moreno present The forces of the ground, a lecture performance that will be presented in online format on Saturday 21 September 2024 and as an installation within the exhibition www.counter-archive.commons at the Taipei Fine Arts Museum curated by Hsiang Yun Huang.

Las fuerzas del suelo ("The forces of the ground") is a lecture performance by artist Julia Rossetti aka Látigx and curator Daniela Ruiz Moreno.

As if in a radio programme they navigate through one of the most relevant archives of sound art in the Latinamerican region (the archive of the CASo, Centre of Sound Art in Buenos Aires, Argentina) and through field recordings of popular demonstrations, protests and celebrations in the streets of different parts of Argentina. In dialogue with artists and theorists of the region Julia and Daniela present the relevance of these collective initiatives which articulate in anarchivistic assamblages.

Julia Rossetti (Corrientes Capital, AR, 1986). Transdisciplinary artist, curator, and cultural manager. She holds a degree in Visual Arts, is a Graphic Designer (UNNE), and a Specialist in Sound Art (UNTREF). She was a grantee of the workshops of the National Fund for the Arts (2013/2014), Proyecto Yungas (2014), and the Artists' Program at the Universidad Di Tella (2018). Since 2012, she has regularly participated in solo and group exhibitions, residencies, festivals, and fairs. Her work has been exhibited in and through projects and institutions in Argentina, Paraguay, Brazil, Chile, Uruguay, Mexico, Spain, Italy, and Taiwan. She co-directed Limbo - visitante/local, an independent management project in Corrientes Capital (2012-2019). Between 2021 and 2024, she coordinated exhibitions and residencies at the Sound Art Center of the Ministry of Culture of the Nation (CABA). She co-curated both editions of ArteSo, a sound art festival held as part of the ArteCo fair (2023-2024). Since 2018, she has lived and worked in Buenos Aires.

Landscape and magical thinking blend in her work with autobiographical narratives, literary and musical references, documentary records, and field recordings; taking multiple forms - from textile, audiovisual, and sound pieces to publications, relational experiences, performances, and site-specific installations.

ORAMICS back to LIVE

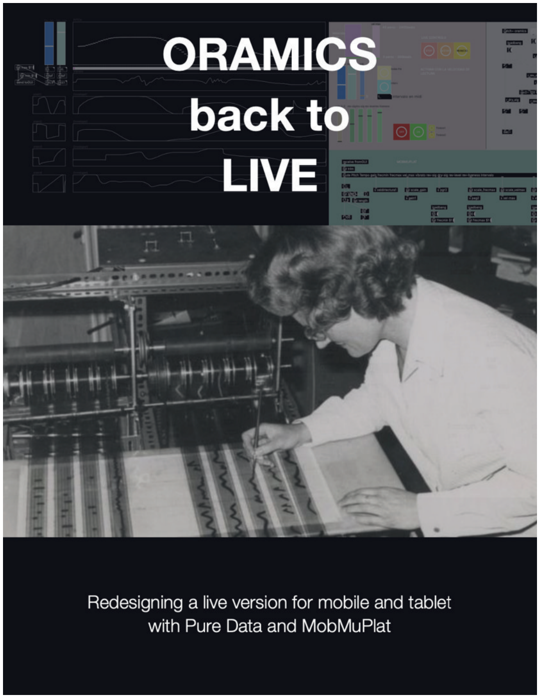
Melisa Cano

ORAMICS back to LIVE is a research project that design a version of Oramics for mobile and tablet. Oramics was a graphic sound machine created by Daphne Oram mainly between 1961-1972. The main characteristic that made Oramics to stand out from the electronic devices of its period was the possibility to control pitch, dynamics, vibrato, reverberation, waveforms, and timbre changes by drawing wave-patterns.

This new version for mobile and tablet works as a live electronic instrument. It was programmed in Pure Data and the interface was created with MobMuPlat, an open-source software that runs Pure Data patches and creates useful interfaces for mobile or tablet.

In this presentation, we will review Oramics, its design and creation, and contextualize the history of graphic sound. After that, we will analyze how this version has been created and designed using Pure Data and MobMuPlat, giving programming examples of both softwares.

Melisa Cano (Spain, 1990) is a pianist and composer focused on contemporary music and sound art. Although she is an artist with classical music influences, she is currently working on contemporary music performance and electroacoustic composition. Her main way of expression is using sound as a bruit material, through soundscape recordings and creating electronic sounds with Supercollider and PD. As a performer, she likes to explore different sound effects produced inside the piano sound box and the strings like harmonics, scraping or muting strings. In September 2024, she will premier two of her final projects for her Master's studies in Electroacoustic Composition: Shiopi, a sound installation; and Labyrinth, a work for piano and live electronics. This year, she has also been focused on her research for the Master Thesis in Electroacoustic, which redesign Oramics, the graphic sound synthesizer by Daphne Oram, creating a live version for mobile and tablet.

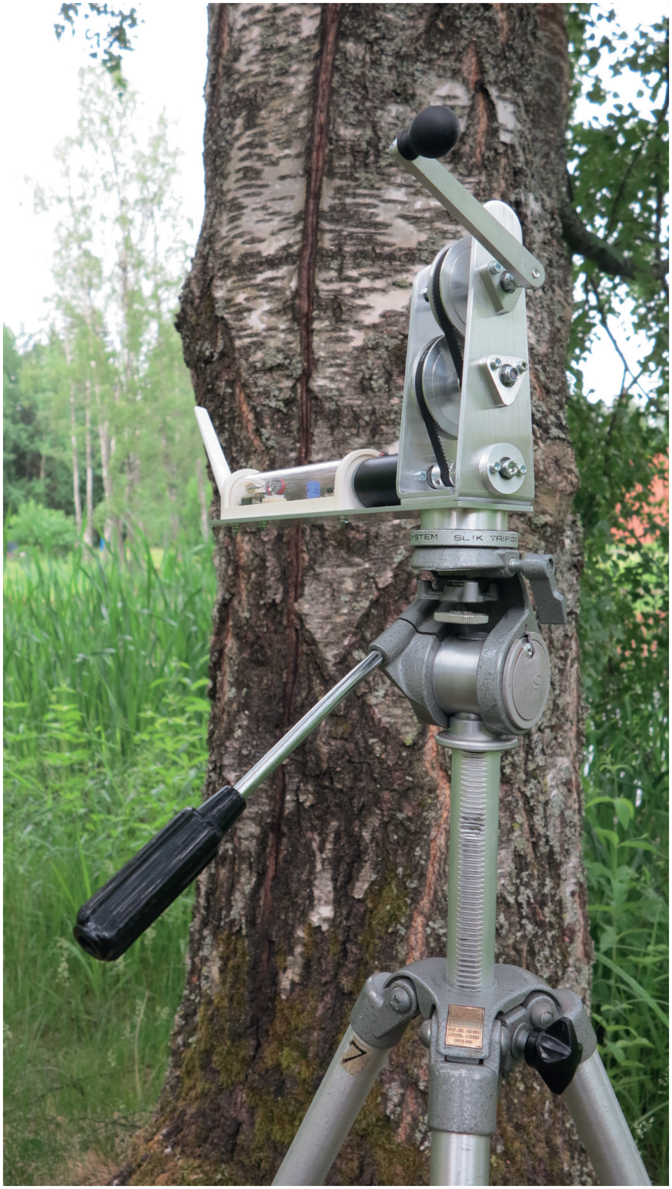


ORAMICS
back to
LIVE

Redesigning a live version for mobile and tablet
with Pure Data and MobMuPlat

WEBPIT 3.0

Vytautas Bikauskas



This project is part of a developing body of work exploring the creative possibilities of internet-independent WLANs and servers, portable networks, and off-grid energy generation.

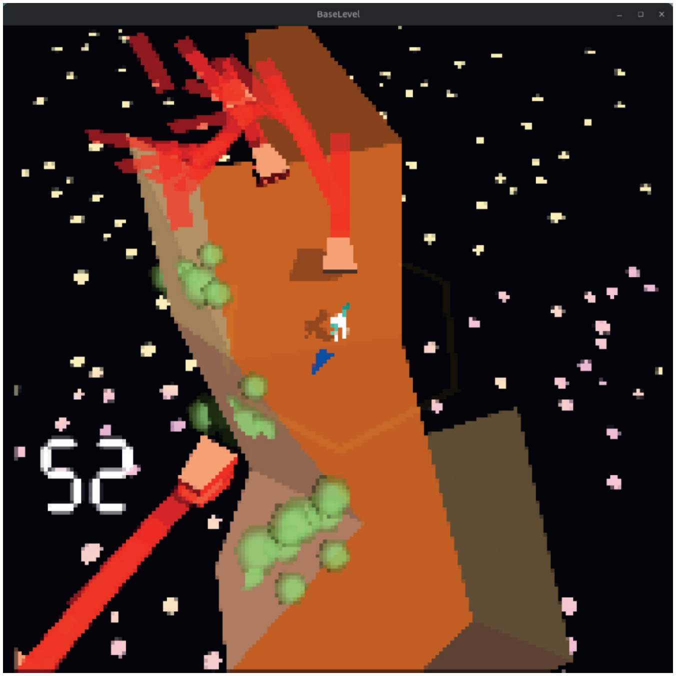
WEBPIT 3.0 is a portable system with a crank generator (back-driving DC motor), a PCB board with a supercapacitor that stores the generated energy, and a microcontroller that creates a WLAN and hosts a local server when powered from the supercapacitor. Users can join the server and read HTML poetry on it for as long as there is energy. Then they need to continue cranking.

WEBPIT reflects on the 'leeching' nature of IoT devices, often consuming energy even in their 'sleeping' states. It questions the role of servitude in online platforms and the obscurity of labour done for their upkeep. WEBPIT is proposed as a speculative network-station for others to carry, gather around and expand on.

Vytautas is a Lithuanian New Media artist, currently based in Helsinki, Finland. His work focuses on time, rituals, and labour, paying close attention to politics of the everyday. Mediums range from DYI electronics and creative coding to performance an theater. His most recent work examines the materiality of networks and their energy use, spatiality of servers, and poetic properties of coding.

Colateral Vertigo

Chico Ortiz



One talk about creative process having a game as a starting point. The game in question, Colateral Vertigo, is a single player shoot 'em up / platformer 3D game with fully destructible terrain developed with Libre Software.

Chico Ortiz

Architect and City Planner (Mackenzie), Master in Visual Arts (Unesp).

Since 2005, I've been studying 3D modeling and related areas, with a focus on real-time graphics processing and rapid prototyping.

I've lectured and taught courses at institutions such as Blender Conference (Netherlands), USP and SESC SP (Brazil).

I've also collaborated with Quelsolaar (Sweden).

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Toolkit of Care

Jenny Pickett

TOOLKIT OF CARE
PLANT SENSORS
Toolkit of Care

Toolkit of Care : Enabling creative technology to form a "critical network of care"

The Action's network will collaborate to share their collective expertise and technical knowledge employed in creative ways to develop knowledge and methodologies of care.

The main aim is to produce a well formulated and integrated Toolkit of Care and comprising articles, prototypes, audiovisual documentation, technical manuals, theoretical analysis, and data. It will act as a model of how to successfully share knowledge and expertise across different geographical regions and social groups.

This presentation is based upon work from COST Action Toolkit of Care (TOC), CA21102, supported by COST (European Cooperation in Science and Technology).

toolkitof.care

Toolkit of Care
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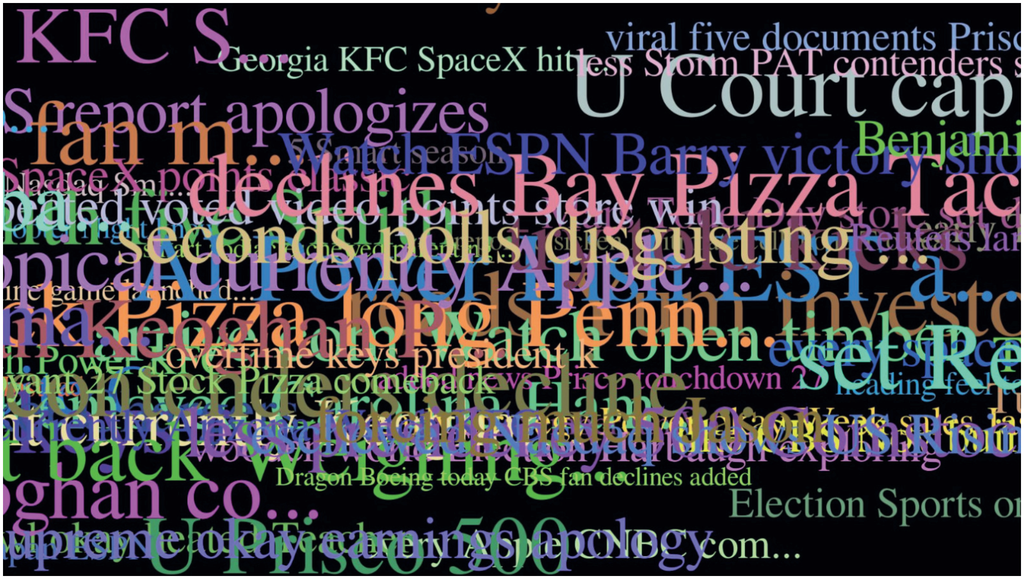
MEDIA()MESSe

Julien Ottavi, Jenny Pickett

MEDIA()MESSe brought together an international group of artists-researchers on new media / art+hacking+diy; 10 artist-hackers invited from European art and technology laboratories and collectives worked together on a new creation that builds on disconnects of our mediated realities through intermedia arts, DIY (do it yourself), DIWO (do it with others) and media activism and audio-visual performance.

Together, they interpreted the media and networks on the current situation in the world and intervened as a research group on a device for several screens and several sound systems. As an actual rebound of the chaos geopolitical and media states of the world, MEDIA()MESSe built a context of transformation of objectivity, where our sense of disconnection relies on de-construction of our imagination and possible interpretation of realities.

MEDIA()MESSe is a project initiated by APO33 in collaboration with MADlab, University of Cyprus, STWST and PIKSEL.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OFF
Open Free Festivals

OFF + Labs

AP033 (Nantes), STWST (Linz), MADLAB (Cyprus), PIKSEL (Norway)

Open Free Festivals (OFF): Building a Network of Free/Libre Technology in Electronic Art

Open Free Festivals (OFF) is a dynamic network of festivals and laboratories that promote electronic art using free and open-source technologies. Launched with a foundational meeting in Linz in 2021, OFF gathers annually, with this year's gathering at Piksel in Bergen, where the network will discuss its future and engage with local artists and audiences.

OFF's goals include establishing interconnected, resource-sharing spaces like IoT galleries, fostering political and artistic collaboration through free technologies, amplifying each other's events, and supporting artists with fees and sustainable infrastructure. The network emphasizes creating new economic models for artworks, reducing environmental impact, and strategizing EU funding approaches to strengthen its free technology movement. With collaborative tools and shared resources, OFF seeks to redefine the landscape of electronic art and empower communities globally.

OHANDA.ONE

Juergen Neumann, Tuomo Tammenpää, Julian Priest

Ohanda One is an utopian vision for a zero emission ocean vessel and research platform hosting 150+ people sailing in a near future. Ohanda One is about open science, open software & hardware, open data and formats, curiosity and utopia. Onboard, each individual will be a part of a greater collaborative team, and besides their own topics, work together towards the sustainability goals. We work together, we make food and eat together, we relax together. There are no passengers. The first iteration, Ohanda One .01 or the "shiplet" is a 1:100 working scale prototype of the ship, but also just a symbol for the greater plan and bigger picture. The workshop is about the ideation and dreaming of the full scale platform and how to get there. It may include these topics:

- Self-sustaining systems: How to improve self-sustainability for life on board the ship (bio-sphere)?
- Green tech: How can we improve the ship design (hydrodynamics, sailing/drive, energy consumption/production, material, etc.)?
- Social life: co-existence and collaboration on board - what are the rules for the social life on board? What are the duties and freedoms in that shared space, how to agree on that, what power structures are needed and how and by whom are they executed?
- Design: What are the assumptions for the vessel design, how would we imagine the interior design, what are the fundamental requirements? What could cabins and social and work spaces and labs look like?
- Toolchain: What are the free/libre open source tools and data formats we need to "open source" the entire process - from ideation to operation?
- Ownership and funding: What ownership structure would we prefer? Where does the money come from? co-op vs. company?
- Project admin and continuity: What are the next steps for a roadmap towards Ohanda.One? Who's in charge?

Juergen Neumann: I am a Berlin based activist, IT consultant and entrepreneur, who has been committed to the technical and social aspects of information and communication technoliges for more than 3 decades. As a consultant for ICT strategy I have worked for numerous commercial and non-commercial projects and organisations. In 2002 I co-founded Freifunk, a German not-for-profit community of free and open wireless network activists. In 2007 I started the Open Hardware Initiative which in 2008 organized the first Open Technology Summit in Taiwan. I was a founding member of OHANDA - the Open Source Hardware and Design Aliance and the European Open Spectrum Aliance. Besides open source(d) hardware, my recent activities include the FLOSS based knowledge management tool DMX and Linqa – a bilingual platform for online collaboration. In 2013, I was appointed as an independent expert of the European Commission, exploring the obstacles of open and social innovation.

OHANDA
ONE
ZERO EMISSION TRANSOCEAN SEA LAB

Tuomo Tammenpää is a designer, entrepreneur, and artist based in Kemiö, Finland. He shares his time between design commissions, cultural productions, and experimental prototyping. After twenty years of work with interactive media art and digital design, he has focused his work on playful interaction in a connected world, embracing the ideological framework of Open Hardware and Do-It-With-Others practices. Tammenpää is a partner in Berlin-based knowledge management company DMX, he is a member of Pixelache -festival, Norpas -festival, and Association of Professional Graphic Designers in Finland. In 2016 Lisa Roberts, Daniel Blackburn, and Tuomo Tammenpää formed Art Group Pagan. In 2022 the couple Sari Kippilä & Tuomo Tammenpää founded Kulturhus Björkboda.

Julian Priest (1968 uk/nz/dk) is an interdisciplinary artist based in Copenhagen. He works with participatory and technological forms and recent works explore relationships to infrastructures, time, energy, security, health, communications, space technology and the sea.

He was co-founder of early wireless freenetwork community Consume.net in London. He became an advocate for the freenetworking movement and has worked with wireless networking as a theme in fields of arts, development, and policy. He worked with independent research framework Informal and co-founded policy intervention OpenSpectrum UK to advocate an open spectrum in the public interest, in Europe and the UK. He was director of artist run space The Greenbench and board member of the Aotearoa Digital Arts trust, and Wellington Independent Arts Trust . He has lectured in arts and design at Victoria University of Wellington, A.U.T University, and Massey University. Currently he is researcher in satellite technology at IT University of Copenhagen and Aarhus University.

Droning

Marta Revuelta

AI-Driven Interactive Installation

Exploring Autonomous Weapons and Artificial Intelligence (AI)

Droning is an interactive art installation that explores the ethical and technological complexities of modern warfare, where artificial intelligence and autonomous weapon systems dominate. Through the exploration of military drones' algorithmic vision, the installation immerses the viewer in the stark realities of contemporary conflict.

Central to the installation is a suspended dirigible, symbolizing the omnipresent yet unseen nature of drones. This AI-driven surveillance system detects, tracks, and analyzes individuals in real-time, recreating the oppressive atmosphere of a combat zone.

The project sheds light the concept of "algorithmic targeting," a critical function of automated weapon systems. Integrated into the dirigible, an AI-controlled "algorithmic targeting assistant" classifies individuals based on their postures and movements into categories of civilians or combatants.

The art installation also includes a ground control station, which displays the outcomes of this targeting process, showing how potential threats are identified and classified as enemies or neutrals. The AI's ability to issue strike recommendations creates a scenario where technology wields the power to make life-or-death decisions.

By employing open-source AI models specialized in human detection, tracking and analysis, the installation scrutinizes visitors' movements, mirroring the invasive surveillance characteristic of modern warfare. A custom dataset,

musée + genève

comprising authentic videos of combatants in training or conflict zones, further refines these models, highlighting the unsettling proximity between art and the realities of war.

Droning not only reveals the algorithmic mechanisms behind autonomous weapons but also immerses visitors in the pervasive and relentless surveillance that defines modern drone warfare. The art installation challenges the audience to confront the moral and human implications of AI-driven conflict, encouraging a deep reflection on the consequences of living under the unyielding gaze of technological warfare.

Marta Revuelta is a media artist and an interaction designer living and working in Geneva. She earned her Master's degree in Interaction Design (Media Design) from the Geneva University of Art and Design, HEAD — Genève in 2018.

Fascinated by emerging technologies and their control mechanisms, she focuses her research towards the use of artificial intelligence (AI) in the areas of security, surveillance systems, and techno-military ecosystems. Specifically, she is drawn to the ethical challenges as well as the drifts and risks associated with AI, making these ethical dilemmas the very core of her work.

IDLE - how it was made and future possibilities

Blaž Pavlica, Florencia Alonso (Flor de Fuego)

PIKSEL
FESTIVAL FOR ELEKTRONISK KUNST
OG FRI TEKNOLOGI

A presentation about the process of the development of IDLE environment. Looking at the technical and conceptual aspects, with questions such as how to use the browser and the IDLE explicitly as an instrument for live performances?

What are the technical difficulties to solve for multiplayer experiencies, hardware and software limitations and positive aspects of it. On the other hand, to explore the directions we aim to pursue in the future, including collaboration with other artists to continue enhancing its features.

Blaž Pavlica is an audio-visual artist and programmer. He is interested in generative music and visuals in different contexts, from analog video feedback loops and real time 3D rendering to live coding and spatial audio. In the last years he has been focused on live coding visuals with Hydra language and live coding improvised electronic dance music with SuperCollider.

Florencia Alonso (Flor de Fuego) is a digital-craft artist based in Germany. She works with programming and live coding in order to create performative experiences. Her research rounds concepts like the body, space, code and chaos. She has taken part in MUTEK Montreal/Spain/Argentina, Node Forum Digital Arts, Die Digitale Düsseldorf, ICFP Ljubljana, Digital Art Zürich.

As a duo Blaž and Flor worked well together, coming from similar standpoints and with a complimentary approach to the tasks at hand throughout the residency.

IDLE, Inclusive Digital Laboratory for Experimental Art / Flor de Fuego (AR/DE) and Blaz Pavlica (SL)

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K I B
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MAD Lab
Media Arts & Design
Research Lab

APO-33
art sonore et intermédia

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